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MECHIE SCHOOL OF THEIR & A.S.

TEACHER'S MANUAL

VOLUME III

FOR SIXTH AND SEVENTH GRADES

WITH ACCOMPANIMENTS FOR BOOK THREE

THE PROGRESSIVE MUSIC SERIES

372

BY

HORATIO PARKER

Dean of the Department of Music, Yale University

OSBOURNE McCONATHY

Director of the Department of School Music, Northwestern University

EDWARD BAILEY BIRGE

Director of Music, Public Schools, Indianapolis, Indiana
W. OTTO MIESSNER
Director of the Department of Music, State Normal School, Milwaukee, Wisconsin

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THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 144 pages, for second and third grades

BOOK TWO, 176 pages, for fourth and fifth grades

BOOK THREE, 208 pages, for sixth and seventh grades

BOOK FOUR, 224 pages, for eighth grade

TEACHER'S MANUAL, Volume I, with accompaniments for Book One and Primary Song Book, additional Rote Songs, Folk Dances and Singing Games. 300 pages

TEACHER'S MANUAL, Volume II, for fourth and fifth grades, with accompaniments for Book Two. 328 pages

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PRIMARY SONG BOOK FOR SIGHT READING

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PREFACE

THE PROGRESSIVE MUSIC SERIES aims to contribute to the progress of school music education through the realization of two ideals: first, the raising of the standard of music studied in the schools by presenting only material of the highest quality; and second, the organization of this material into a plan of instruction through which children shall learn not only to sing the songs with full appreciation of their musical and literary qualities but shall also develop a thorough mastery of all the problems of vocal sight reading.

The music material of the series, assembled from all available sources, includes folk songs of many nations, classic compositions, and original contributions from the foremost living composers. The songs were selected solely on the basis of inherent merit and direct appeal to children, and were then classified and assigned to their appropriate places in the course.

The pedagogical plan of the series is the result of many years of practical classroom experience. It takes into consideration every important forward step in music education and is in thorough accord with the conclusions of the leading authorities on child study and educational psychology.

Books One, Two, and Three contain the songs as studied by the pupils; Book Four includes both songs and piano accompaniments. The accompaniments for the first three books and the outlines for the technical work are given in the Teacher's Manuals. This exclusion from the pupils' books of the accompaniments and of all drills, exercises, and instructions to teachers makes it possible to include in these volumes a far greater number of songs than would otherwise have been possible, thus making the books less confusing and more attractive to children by including only material of interest to them.

The Teacher's Manuals contain clear and detailed instructions for carrying on the music study. Manual Volume I accompanies Book One and covers the work of the first three grades. Manual Volume II accompanies Book Two and covers the work of grades four and five. Manual Volume III accompanies Book Three and covers the work of grades six and seven.

Pupils using Book One of the Progressive Music Series are in the Sensory Period ¹ of development. The song material of Book One and the plan of study outlined in Teacher's Manual, Volume I, contribute specifically to the development of the characteristic attributes of that period. The children in the fourth to seventh grades inclusive are in the Associative Period. Books Two and Three, with their respective Manuals, Volumes II and III, aim definitely to develop the essential characteristics of this period, and are similar in pedagogical plan. For this reason also the General Suggestions to the teacher are practically the same in Manuals II and III. On the other hand, the specific directions for carrying on the work are progressive in character, and refer

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directly to the text book that is being studied. In order, however, that the teacher may plan her work to the best advantage, topical outlines for the whole period are included in each Manual.

As shown above, Book Three is to be completed in the Associative Period: the transition of the pupils into the Adolescent Period is the signal for taking up Book Four. Since the time of transition varies, this Manual provides not only for covering the work of Book Three in Grades Six and Seven, but also for completing the book by the middle of Grade Seven, and, in a third outline, for completing it in Grade Six. This allows for the introduction of Book Four either at the beginning of Grade Eight, or in the middle or at the beginning of Grade Seven. The Chapter Outlines of Manual Volume III contain specific directions for ample drill in connection with the songs of Book Three, also analyses and interpretations of the songs. The technical drills are based on the song material and are concrete, definite, and progressive. Drills upon Tone, Time, and Theory problems are treated separately for the sake of clearness and definiteness. Each chapter emphasizes one new problem, and the other problems in the chapter are comparatively simple.

Although the monthly outlines, as well as the chapter outlines, are worked out in detail, it is not intended that the Manuals shall supplant the work of the Supervisor. They are designed to relieve him of the necessity of giving technical directions to teachers and of spending a large proportion of his time in planning the mechanical details of music instruction. Thus relieved, his time may be devoted to the inspirational and interpretative side of the work, and he will have a better opportunity to carry out the larger plan of elevating the musical tastes and standards of the community

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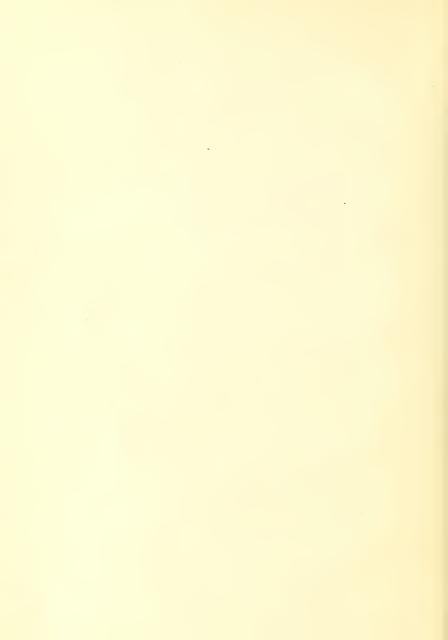
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THE PROGRESSIVE MUSIC SERIES TEACHER'S MANUAL VOLUME III



INTRODUCTION

MODERN EDUCATIONAL IDEALS

The educational ideals of the present day, influenced by psychological research and child study, have brought about many changes in elementary school standards, aims of educators, and methods of teaching. In all branches educators are now agreed that the material used must be intrinsically interesting; that it must possess elements of permanent value; that it must appeal to the minds and interests of the children for whom it is intended; and that the methods of presentation adopted in any given grade must apply to the stage of mental development characteristic of that grade. In other words, the subject matter and the pedagogical scheme must be adapted to the children, instead of adapting the children to an adult's comprehension of subject matter, or to a logical and empirical pedagogy.¹

STAGES OF DEVELOPMENT

Modern psychological and pedagogical investigators have established the fact that there are three well-defined stages in the physical and mental growth of children, extending through and beyond the Primary, Intermediate, and Grammar grades. These are: first, the Sensory Period, beginning with infancy and continuing into the third grade, which is transitional; second, the Associative Period, extending through the fourth, fifth, and sixth grades, the seventh being another transitional grade; third, the Adolescent Period, usually beginning in the seventh grade and continuing through the eighth grade and into the high school.2

1. The Sensory Period

The Sensory Period is marked by extremely rapid physical growth, accompanied by a lack of the finer muscular and mental coordinations. It is a time of physiological development and sensory activity, dealing with objects and concrete experiences. Interest is sporadic and is more concerned with the activity itself than with its product. Suggestion, fancy, imagination, keen observation, and imitation play a large part in the child's life. Impressions and stores of experience are being gathered which later become the foundation stones of the child's educational structure.3

¹ See McMurry, "How to Study," page 53; Partridge, "Genetic Philosophy of Education," pages 99-101.

² See Partridge, "Genetic Philosophy of Education," page 73.

³ See Tyler, "Growth and Education," pages 131-145.

2. The Associative Period

The Associative or Drill Period is distinguished by comparatively slow physical growth. Teething has been completed, and the brain has grown to nearly the adult size. The finer adjustments and coördinations of the body and of the mind are now accomplished with greater ease; physical feats requiring dexterity and skill are easily performed. "There is great endurance, strong vitality, and excellent resistance to mental fatigue. Memory is quick, sure, and lasting. Never again will there be such susceptibility to drill and discipline. There is interest in the product of activity, and no longer entirely in the activity for its own sake." The child is associating the experiences gained through sense development, and is classifying and organizing them into usable related groups.

3. The Adolescent Period

The Adolescent Period is again characterized by rapid physical growth, described by Magnusson as an "enlargement of the plant" requiring so much energy that there is little left for "current expenses." The period marks the maturing of the child into young manhood or womanhood and is accompanied by changes in the mental life as radical as those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral, and religious convictions are prominent characteristics.

In these years the molding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance.²

PEDAGOGICAL CONCLUSIONS

1. The Sensory Period

It is obvious that the child's sense experience with music, which he gains through the sense activity of the ear, must be based upon real music, real songs; for these, and not the scale or technical exercises, represent the concrete in music, in which the child is naturally interested. It is also apparent that the songs chosen must be intrinsically beautiful and not too long, if we would succeed in holding his sporadic attentive powers; that they must appeal to his interests, and arouse his imagination.

Like language experience, the child's early musical experience must be acquired by imitation, for this power is his strongest faculty at this stage. Therefore these songs are designated as "rote songs," to be learned by imitation. The child must be saturated with rote-song experience: he must be

¹ See Magnusson, "Psychology as Applied to Education," page 222.

² See Hall, "Educational Problems," page 123.

taught to love music and to love to sing; to sing with light, mellow tone quality, and to express his feelings in an artistic manner through the songs he loves. This training of the voice and developing of the ability to sing artistically are in thorough sympathy with the psychological characteristics of the period. The child learns by observing, by imitating, by doing the thing himself.

He must be taught to hear accurately and to express accurately what he hears, just as in the language-learning process. He must be made conscious not only of the song-wholes which interest him, but also of the smaller tone groups of which the songs are composed.

The first studies must be analytical in their nature, beginning with familiar song-wholes, and working toward the smaller constituent elements. Later these elements are to be synthetically recombined by the child so as to give him a new and more intimate conception of the original song-whole. Still later, in reading new songs, the child will be called upon to make use of these familiar elements in grasping the musical ideas embodied in the new wholes.

A definite tone vocabulary and a feeling for tonality and rhythm are thereby developed, which will later prove indispensable in the analysis and intelligent reading of new songs from notation. The power to think in tones and in tone relationships corresponds to the ability to think in a language, to comprehend the meaning of words used to represent familiar ideas, and to express thoughts and feelings in that language. It is a fundamental principle that experience with objects and facts must precede the study of the symbols which represent them.¹

2. The Associative Period

The Associative Period is the time for independent work in music, for formal drill in the various tonal and rhythmic combinations until automatic control of them is acquired. Here, if at all, independent power in sight reading and interpretation is to be realized. Psychologically considered, it is the proper time for this type of study. The children are ready and eager for hard work, for memorizing combinations, for drill, for solving problems independently, in short, for technical mastery. Attention must become more voluntary, less sporadic. The continued use of beautiful songs, arranged in such sequence in the books that topically the problems to be mastered will follow in natural and logical order, will be the best means of securing voluntary attention. Through such topical arrangement the new in experience is related with the old and the development is logical, "from

¹ See Colvin, "The Learning Process," page 92; McMurry, "Elementary School Standards," page 102; Gilbert, "What Children Study and Why," page 264.

the known to the unknown." There is no excuse, in the light of present-day researches, for a haphazard and heterogeneous arrangement of song material, nor yet, on the other hand, for recourse to the use of mechanical exercises, or "study" songs without life or inspiration, merely for the sake of the problem involved.

In this series tonal and rhythmic problems are classified and studied with absolute definiteness and attention to minute details. In Books Two and Three, which cover the work of the Associative Period, the songs embodying these problems are organized into chapters. A fundamental principle is that where the introduction of new tonal problems is involved the rhythmic ideas should be familiar, and, vice versa, where the introduction of a new rhythmic problem is involved the melodic ideas should be familiar. Generally speaking, four steps are necessary for the logical unfolding of a musical problem in the Associative or Drill Period: (1) a review of a familiar song which embodies the problem; (2) a clear statement of the problem to the pupils; (3) definite and thorough drill on the problem, isolated from the context; (4) application of the mastered problem in reading new songs in which it occurs.\(^1\)

The first step brings to mind the fact that the use of rote songs is continued through the fourth and fifth grades, although in far less proportion than in the primary grades. The object is twofold: first, continually to bring the children into contact with beautiful and inspired music not limited to their immediate technical powers; second, to provide actual experience with new musical effects, gained unconsciously by imitation, which later are to be consciously studied as problems and mastered.

3. The Adolescent Period

The Adolescent Period reveals characteristics markedly similar to certain of those in the Sensory Period, e.g., a rapid physical growth accompanied by somewhat lazy physical and mental habits. It is not a favorable period for exact attention to detail, nor for drill in mechanical precision. It is, as we have seen, an age of emotionalism, for the development of the finer sentiments and feelings. The child is becoming conscious of himself as a factor in the race, as an integral part of society. The "gang" spirit is in the air and should be recognized in the music work. "Team work" finds its expression in part singing.

Music should be selected to make a strong appeal to the emotional side of the adolescent pupil. Here, if anywhere, music of sheer beauty of melody and of appealing harmonies must be used if it is to hold the interest of these young

¹ See Bryan, "Basis of Practical Teaching," pages 176-178; McMurry, "Elementary School Standards," pages 104, 105.

people. Much singing, with constant play on the feelings, is the keynote to success here. It is not wise even to insist on too exact details in the interpretation, involving much repetition and drill. Encouragement rather than criticism is needed; inspired leadership rather than critical authority.

Time may profitably be devoted to the study of the great composers as the equals of other men of achievement; an interest in their works is enhanced by such study, and the pupils' viewpoints of life and of history are broadened. The graphophone and the player piano have here a great mission to perform in the development of musical taste. Study of the formstructure and of the thematic divisions of the larger works will prove both interesting and profitable.

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PART ONE

GENERAL SUGGESTIONS FOR INTERMEDIATE GRADES

I. AIMS OF SCHOOL MUSIC INSTRUCTION

The general aim of education is to train the child to become a capable, useful, and contented member of society. The development of a fine character and of the desire to be of service to humanity are results that lie uppermost in the minds of the leaders of educational thought. Every school subject is valued in proportion to its contribution to these desirable ends. Music, because of its powerful influence upon the very innermost recesses of our subjective life, because of its wonderfully stimulating effect upon our physical, mental, and spiritual natures, and because of its well-nigh universality of appeal, contributes directly to both of these fundamental purposes of education. By many of the advanced educators of the present day, therefore, music, next to the "three R's," is considered the most important subject in the public school curriculum.

Although the beneficent influences of music study reach out in numberless directions, it is generally agreed that the primary aim of music instruction in the public schools should be the development of a lasting love for the best in music, and an intelligent appreciation of it. To achieve these desirable results, the course in music may be organized under four separate though closely related lines of study, namely, Music Appreciation, Voice Culture, Sight Reading, and Interpretation. So interdependent are these several departments of the subject that a lesson in any one of them almost inevitably must include something of the others. Nevertheless clarity of purpose on the part of the teacher will be greatly enhanced by having the various aspects of her work distinctly différentiated in her mind as she conducts her class in its study of music.

II. MUSIC APPRECIATION

The development of an intelligent appreciation of good music is the composite result, first, of the development of a finer subjective life; second, of the development of bases for forming musical judgments; and third, of the development of a discriminating taste as to what constitutes good music. It is only through a wide acquaintance with the literature of music that any one or all of these elements of music appreciation can be acquired.

1. Choice of Material

The material used in the daily lesson will naturally influence most strongly the pupil's attitude towards music. Although in the Associative Period 1 a certain amount of abstract drill upon musical problems is essential, all application of this drill should be made through music of sterling merit, music that not only meets the child's present need for emotional expression but which also will remain in his memory as one of the choicest treasures of his school years and the foundation upon which his future love for music may securely rest.

The material of the Progressive Music Series is rich in beautiful and inspired songs: folk songs of many lands, art songs of the masters of a bygone day, and songs expressive of modern thought and feeling, contributed by many of the foremost composers of our time. Folk songs, the songs of a people, have ever been the surest criterion of the musical life of the nation. These songs, indeed, in many cases have been not only the sources of inspiration, but have been used as the basic material as well, in the creation of larger art forms by the masters. The songs of the great musicians of the past are a precious inheritance, bringing to us in compact form the same rich inspiration and perfection of workmanship that have caused their larger art works to survive. The songs of present-day composers most certainly express contemporary thought and feeling; and music education, like education in every other department, should bring the student into vital contact with the leading minds of his own time. It is, therefore, highly important that in the development of music appreciation the children should come into contact with the best and most varied song literature available. The love for these songs will lead surely to a love for the larger and more complex expressions of the art.

The course, in addition to the folk songs and art songs, presents a number of themes from the larger forms, notably from symphonies and operas. The study of these themes will develop the desire to hear, and will help the children to follow with interest, the complete works from which they have been taken.

In the development of an appreciation of other art forms, such as architecture, sculpture, and painting, it has been found helpful to surround the children with the finest expressions of these forms. The walls of the school-rooms are hung with copies of masterpieces of paintings and of architecture, and vacant niches and corners are adorned with replicas of statuary. The purpose is to keep constantly before the children expressions of these art forms more complex than they are able to draw or to mould with their own hands.

¹ See Teacher's Manual, Volume III, page 5.

The love of the beautiful is thus enhanced, even though the process may be quite unconscious in the minds of the pupils.

In like manner children should be given the privilege of hearing music more complex than lies within their ability to perform. Where it is possible, local artists should be invited to sing or to play for the school. The children should also be given the opportunity to listen to music reproduced by a mechanical player or by a phonograph. Such use of reproducing instruments is identical in character and purpose with the use of lithographed and engraved copies of pictorial art.

The gaining of an acquaintance with musical literature through the study and the singing of the beautiful songs found in this course, together with the practice of listening to music as described, are the first steps in the development of music appreciation.

2. The Development of a Finer Emotional Life

The artistic environment created by the presence of pictures and statuary in the school, and the creation of a musical atmosphere through the choice of good songs and the study of their artistic interpretation, soon yield fruit in the enrichment that is apparent in the lives of the children. It is unquestionable that the love for the beautiful as expressed in various art forms is a powerful influence in the refinement of taste and in the moulding of character. It is, indeed, the mission of art, and especially of music, to develop the finer and nobler emotions. The habitual exercise of the finer feelings will stimulate the desire and the ability to think beautiful thoughts and will help one to reject baser thoughts and emotions. The nobler emotions of patriotism, of love for humanity, and of appreciation of nature find their highest expression in song. Moreover there are subjective emotional states which respond directly to the appeal of abstract music, that is, music which exists for its own beauty alone, without calling up definite thoughts or emotions that may be expressed in words. These exalted emotional states not only provide some of the choicest experiences of life, but they may also react upon one's entire subjective existence, stimulating and enriching all its finest qualities.

3. Development of Bases for Intelligent Judgment

In order, however, that a lasting love for good music and a sincere appreciation of it may be assured, it is essential that the attitude of the individual towards music should be more than merely emotional. All good music shows evidences of intellectual treatment by the composer, as well as emotional content. It becomes necessary, therefore, in order that the interest of the

music student or of the music listener may be sustained, to develop intellectual bases for realizing and appreciating the composer's skill in developing his ideas.

Musical ideas have definite outlines and interrelations which produce effects in the mind of the trained listener that he can definitely classify.¹ The manner in which the composer develops these ideas and weaves them into larger artistic wholes is determined by his temperament and his skill. In judging his workmanship we are obliged to arrive at our conclusions through an intellectual analysis of the structure and form in which his conceptions are embodied. The methods by which the composer elaborates his musical ideas are almost unlimited in their variety, as are the forms in which these ideas may be cast. The fundamental principles of musical development are as apparent in the small songs of childhood as in the largest masterpieces of musical art. By directing the attention of the children to the consideration of the elements of musical structure as found in the songs of the course, a foundation will be laid for the appreciation of the intellectual element in the works of the great masters of musical composition.

This consideration of the structural elements of song was begun in the primary grades through the study of phrase repetition and through the drill upon motives and figures.

A brief musical idea may be expressed by a *motive* or by a *figure*. A *motive* is the smallest group of tones by which a particular song or composition may be identified. A *figure* is a group of tones which expresses a musical thought, although too brief to point to any particular composition. In the study of the songs of Book One the children have acquired an extensive vocabulary of motives and figures. In the tone drills for Book Two these figures are classified according to their tonal characteristics. Further addition to this vocabulary is made in Books Two and Three by the study of chromatic figures, of figures peculiar to the minor mode, and of rhythmic types. This study includes practically all the rhythmic motives and figures common to musical literature. Consequently the children who have completed Book Three will be in possession of an extensive vocabulary of the musical ideas used by composers to express their thought.

^{1 &}quot;The famous old definition of a line as a 'succession of points' tallies so accurately with that of melody as a 'succession of tones,' that it is not only proper, but peculiarly forceful, to speak of melodies as tone lines. Our conception of a melody or tune, our ability to recognize or reproduce it, depends far more upon its undulations, its rising, falling, or resting level, than upon its rhythmic features. These movements trace a resonant line before our mind's eye as surely, though perhaps not as distinctly, as the pencil of the artist traces the lines of an image upon the paper; and the process is going on constantly, from beginning to end, in every piece of music. In a portrait it describes the contours of the face and figure — in a word, a Form; in the musical composition it fulfills, to a great extent, the selfsame mission, that of defining the Form." — "Lessons in Music Form," Percy Goetschius.

Having command of such a vocabulary, which involves the ability to think and to express thought in tones, it will be interesting to the children to observe how the song is composed of these same tone-patterns woven into a complete artistic whole. The study of music form, begun in the lower grades through the observation of repetitions of figures, motives, and phrases, is continued and developed in the study of the songs of Book Two. The more common devices for the elaboration of figures, motives, and phrases are given in Manual, Volume III. (See page 87.)

4. Feeling for Tonality and for Harmonic Content.

When music was in its infancy and was still a crude art, it was deficient in the elements of organization. The ideas themselves lacked the definiteness and character necessary to make them easily recognizable; there were no traditional forms or established means and devices for weaving the ideas together; and, finally, tones lacked that coherence and interrelationship which we have come to call "mode" or "tonality." The grouping of tones in modes and in keys has been a process of gradual evolution. The modern ear demands that musical ideas be expressed in these established modes or it is offended. The untrained ear responds to tonality almost instinctively; the trained ear, however, is able to follow with definiteness variations in mode and in key. The training of the ear to discriminate between key-relations adds materially to the capacity of the individual for the intellectual enjoyment of music.

Tonality is determined by the pitch relations and the grouping of the tones in the melody, and by the harmonic element that is expressed or implied. In modern music we have, for instance, two principal modes, the major and the minor. These may be concisely expressed by the major scale, consisting of eight tones from do to do in a definite relationship, and by its major tonic chord, do-mi-so; or by the minor scale of eight tones from la to la in other relationships, and by its minor tonic chord, la-do-mi.

A definite feeling for tonality is established in the minds of the childrent early in the course through the study of songs in which the major tonic cherd, do-mi-so, is prominent. The study of a number of songs in the minor mode, which have been included in Book One, leads to an appreciation of the minor effect, as such, and to the ability to distinguish it from the major effect, as such.

In Book Two this ability to distinguish major and minor effects is further developed by continued study of many songs in both modes, with chapters devoted specifically to the study of minor keys.

In Book Three a more definite analysis of mode and key is presented. The progressions of the tones in the major scale are found, by analysis, to consist of whole and half steps in a fixed relationship; thus a definite

concept of the major key is established. All of the major scales are constructed by the children following the given formula which they have been led to discover.

The same analysis and constructive exercise is applied in the study of the minor scale and in the building of all of the minor scales after the given formula.

In Chapters V and XVI of Book Three, the subject of modulating from one key into another is treated. Special drill in modulation is given in the tone drills of these chapters, and this drill is applied in the study of the songs which follow. The teacher will observe that where key changes occur in the songs they are indicated by letters above the staff, a capital letter being used to designate a major key and a small letter to designate a minor key.

The feeling for tonality and harmonic content is also definitely developed through the study of part songs. Two-part singing is begun in Book Two (Chapter IX) and three-part singing in Book Three (Chapter VIII). When it is possible to have the children sing the songs with the accompaniments provided in the Manuals, there will be still further opportunity to develop the feeling for the elements of mode, tonality, and harmonic content as expressed by the piano part.

The true appreciation of the intellectual elements of a great musical work involves the power to realize its contrasts in tonality and the ability to follow its harmonic development, as well as the capacity to grasp intelligently its architectural proportions.

5. Judgment from the Standpoint of Style

There is still another standpoint from which the composer's work may be judged, that is, the standpoint of style. The style of the composer is influenced by three considerations: first, by the epoch in which he lived; second, by his national and social environment; and third, by his own individuality or temperament.

The style of a composer naturally is influenced by the works of those who preceded him. The art of Beethoven, for example, was the direct outgrowth of the works of his great predecessors, Bach, Haydn, and Mozart, although he extended infinitely the boundaries of musical expression as developed by them. Wagner's art was all-inclusive and shows the influence not only of the composers who preceded him but also of the masters of the other arts. A knowledge of the history of music and of the place occupied by the composer in its development, will enable the student to appreciate more fully the means for musical expression at the disposal of the composer, as well as his contribution to the evolution of the art.

The style of the composer is also influenced by the ideals and characteristics of the nation to which he belongs. The passionate nature of the Italian, the gayety of the Frenchman, the philosophical sentimentality of the German, the matter-of-factness of the Englishman, and the stoicism of the Slav find expression in their music. This expression is just as remarkably characteristic in the folk music of these countries as it is in the larger works of the celebrated composers. It has already been remarked that the great masters have frequently used the folk music of their countries as the basic material of their larger works. Notable instances may be found in Liszt's Hungarian Rhapsodies and in some of the symphonies of Beethoven, Brahms, Dvŏrak, and Tschaikowski. The study of the folk songs found in the Progressive Music Series is, therefore, an excellent preparation for the appreciation of style in music from the standpoint of nationality.

Finally the style of the composer is strongly influenced by his own individuality. The pomposity of Handel, the geniality of Haydn, the cheerfulness of Mozart, the impetuosity of Beethoven, the dramatic nature of Wagner, and the chronic depression of Chopin and Tschaikowski find expression everywhere in their work. A knowledge of the lives of these men is, therefore, essential to a proper understanding of their work and to an intelligent appreciation of their style.

As an aid to a better appreciation of the style of the composers represented in this book, brief sketches of their lives will be found on pages 305–308. These sketches may be supplemented by collateral reading of musical history and biographies of musicians. Books appropriate for children are available in school and public libraries.

6. Development of Discriminating Taste

The development of a discriminating taste for the best in music is the ultimate result of a wide acquaintance with musical literature, of the unfolding of the finer emotional life stimulated thereby, and of the critical study of music for the purpose of establishing bases for exercising intelligent judgment.

This taste will enable the student to discriminate between that which is worthy and that which is unworthy. The application of the standards which have been discussed will likewise help him to discover whether or not the treatment of the subject by the composer has been adequate. The songs of this course, studied according to the outlines given in this Manual, will provide the children with a foundation for determining the worthiness of a theme and the adequacy or effectiveness of its treatment. The cultivation of a discriminating taste will assure a lasting love for and an intelligent appreciation of the best in music.

III. VOICE CULTURE

1. Tone Quality

The study of music in the public schools, as conducted at present, consists in large part of singing by the children. It is important therefore that the teacher should have some knowledge of the child voice, its care and development.

In introducing the subject of voice culture it is not intended that the term shall include all of the phases usually emphasized by trainers of boy choirs or by private teachers of singing. The object is to preserve rather than to exploit the child voice. The teacher should exercise constant vigilance in insisting that the tone shall be free from strain and that the quality shall always be light and sweet. When misuse of the voice is discovered, the teacher should at once endeavor to find the cause and to correct the fault.

The characteristic qualities of the unspoiled child voice are its lightness, sweetness, and flexibility. It is natural that this should be so. The vocal organs of the child are small and delicate as compared with those of the adult. Any forcing of this delicate mechanism in order to obtain great volume or a piercing quality of tone, is sure to cause strain and will in many cases result in irreparable injury. Small, delicate instruments in their nature produce tones of high pitch and of delicate quality. Consequently the child voice is best adapted for the production of tones in the soprano range, and these should always be sung lightly, with little breath pressure. The use of coarse, reedy tones is positively harmful to the voices of young children.

In the realization of good tone quality the first appeal to the children should consist in bringing out the instinctive love for the beautiful by kindling the imagination, and by having the children endeavor to express the poetical and musical mood of the song. The imaginative interpretation of the quiet, relaxed mood of the lullaby, for instance, is more apt to bring about the desired result immediately, than is the use of mechanical devices.

Joy and happiness expressed in the singing may serve to relax the muscles of the throat; carried to the extreme of boisterousness, however, contraction and strain are likely to result. On the other hand, the teacher should be careful not habitually to "hush" the children, as this practice is apt to suppress the expression of the emotional element of the song, and to deprive the singing of all vitality. So-called "soft singing" may be only a little less harmful than loud singing. A breathy, hushed, stifled tone is not pleasing to the listener, nor satisfying to the singer, and it is not at all an indication of good tone production.

¹ See Dawson, "The Voice of the Boy," and Rix, "Voice Training in the Public Schools."

In the case of many children this appeal to the imagination will be all that is needed to secure a pleasing tone. The expressive interpretation of the text will involve a consideration for the proper rendition of a phrase upon a single breath. The necessity of thus connecting words which belong together in order to express meaning, or of sustaining groups of tones which obviously are parts of the same musical idea, will soon become apparent to a majority of the children. The nature of the text, too, will frequently suggest the idea of "legato," i. e., of the even and sustained flow of the words throughout the phrase, without the effect of "choppiness." In order to accomplish this in an artistic manner it may be necessary to have the children sing the phrase slowly, carefully sustaining and connecting the vowels of the entire phrase (as if it were one long word) and articulating the consonants quickly and with a decisive action of the lips, tongue, or palate. The rapid articulation of the consonants must be effected without additional breath pressure, as this would result in an accent on the following vowel and a consequent unevenness in the phrase.

2. Breath Control

The attempt to sing a long phrase sustained on a single breath will probably disclose to the children the fact that sometimes the breath is exhausted before the end of the phrase has been reached. This is an excellent point at which to explain to them that the breathing muscles, like the other muscles of the body, may be trained, through exercise, to grow stronger and more capable of performing the tasks assigned to them. The teacher should explain the necessity of sitting in an erect yet relaxed position, with the upper chest well elevated. When this is the case, the rib-raising muscles and the diaphragm will perform their functions naturally and easily, therefore nothing need be said to the children about the details of the breathing apparatus, or its mechanical operation. All that is essential is that they be asked to sit erect and occasionally to take a deep breath, as if smelling a sweet odor or perfume. Practice may also be given in the management of the slow emission of the breath, as in a prolonged "z" or a gentle "sh."

3. Vowels

Many children, in learning the language, have not acquired habits of correct vowel enunciation. In some cases this may be due to carelessness; in other cases it may be due to the influence of a foreign mother-tongue; in still other cases correct vowel enunciation may be impossible by reason of defects in the articulating mechanism.

In the case of normal children with defective enunciation, it is necessary for the sake of the correct use of the singing voice, as well as of the speaking voice, that exercises be practiced in correct vowel enunciation. For purposes of drill the vowels should be classified according to the manner of execution. Beginning with the word "me," which should be sung with slightly smiling expression, the children should practice singing the words "me," "may," "ma" (as in man), and "mah" (as in mamma). To effect these changes in the vowel sounds it is only necessary gradually to flatten the tongue and slightly to drop or relax the jaw. The tip of the tongue should rest gently against the lower teeth for all vowels. In a similar manner the children may practice singing the syllables "moo" (as in moon), "moh" (as in moan), and "maw" (as in maul). The change here is effected by the gradual rounding of the lips to an oval shape as expressed by the shape of the printed letter "O."

4. Diphthongs

The singing of diphthongs as they occur in songs, especially when they fall upon tones of more than a beat in length, often occasions difficulty, and is frequently the cause of disagreeable effects. This is especially noticeable when a short vowel following a long one is unduly prolonged, as in "mine" when sung "mä-ee-n," or "joy" when sung "jaw-ee."

Diphthongs belong to two classes: first, that of a long vowel followed by a short one, as in long "i" or "y," which is made up of a sustained "ah," succeeded by and blended with a very brief ee, as in "ice." Other examples are "oy" and "oi," consisting of a long "aw" succeeded by "ee," as in "oil"; and "ow," consisting of a long "ah" followed by "oo," as in "out." The second class is that in which a vowel of brief duration is succeeded by a longer vowel, as in "ew" in the word "new"; here the initial "ee" is very short, succeeded by an "oo" which is sustained through the value of the note. The important thing to remember is that the short vowels must not be prolonged.

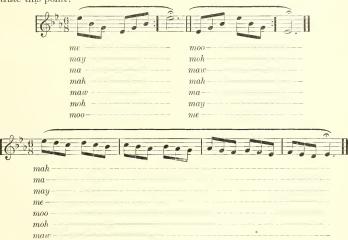
5. Development of Smooth, Even Quality

The vowels are the musical elements in any language. Most of the consonants are mere noises of different character which, added to the vowels as prefixes or suffixes, serve to give them meaning. It is in the practice of the vowels, therefore, that tone quality must be cultivated. It is desirable that the voice should possess a smooth, even quality throughout its range. The sweet, limpid quality of tone which is peculiar to the child voice, when rightly used, is that which is sometimes designated as "the head voice." The term is correctly used because of the fact that a sensation of vibration may be felt in the head (more particularly in the bridge of the nose) when the tone is correctly produced. This head quality should be present in all the tones throughout the voice compass. It is, in fact, the presence of these "over-tones" or sympathetic vibrations in the resonance cavities of the head which unifies the voice and makes it of smooth, even quality throughout. This lovely and

appealing tone quality may easily be attained if the teacher will follow directions, and if she be constantly on the watch for manifestations of vocal faults. She should have the children sing the syllable "me" or "moo" with a very light breath pressure, beginning on upper E-flat, first down the tonic chord do-so-mi-do and then down the scale to the lower E-flat, E, or F. When beginning on the lower pitches, she should be careful that the proper quality is maintained. With these two vowels well established, she may proceed to a similar practice with the other vowels in their order, being careful that the quality does not deteriorate with the changing position of the vocal organs. Similar exercises may be applied to the songs sung by the children. The consonant "m" as a prefix to the vowels is particularly helpful in attaining a good tone and in keeping the throat muscles free and relaxed.

6. Development of Flexibility

Flexibility of the voice is best accomplished through light, quick practice. The various tone drills outlined for study in connection with Books Two and Three offer excellent material for this exercise. The following examples illustrate this point:



Other figures outlined in the tone drills may be sung in a similar manner in a descending series of sequences. The order of the vowels should be changed frequently so as to add an element of novelty to the drill, and to prevent stereotyped, mechanical repetition.

7. Consonants

While the beauty of the tone quality is dependent upon the proper emission of the vowel sounds, the distinctness of the pronunciation of the words of a song is dependent upon the clear articulation of the consonants. For the same reasons that the practice of vowel sounds is sometimes advisable, it may occasionally be well to practice initial and final consonants. Likewise combinations of double consonants may be practiced, as, for example, "bl" in "blow."

In the practice of the consonants, after "m" has been used, it will be wise to follow with tip-tongue consonants. Later the labials and then the palatal consonants may be studied. As remarked before, the purpose of this study is to secure a rapid and distinct yet smooth articulation of the consonant, so as to give all the time possible to the vowel, which embodies the musical element of song.

Table of Consonants

Labials, or Lip Consonants

- (a) Formed between the lips: p (pour), b (bore), m (more).
- (b) Formed between the lower lip and the upper teeth: v (vale), f (fail).
- (c) Lips rounded and the back of the tongue raised: w (wear), wh (where).

Dentals

- (a) The tip of the tongue extended between the edges of the front teeth: th (then), th (thin).
- (b) The tip of the tongue touching the back of the upper front teeth: t, d, n, l, r.
- (c) A narrow passage between the blade of the tongue and the back of the upper front teeth: z, s.
- (d) Similar to the foregoing but with the tip of the tongue raised: sh (shall), zh (pleasure), ch (chop), j (jet).

Palatals

- (a) Formed by raising the middle of the tongue toward the hard palate: y (yet).
- (b) Similar to the foregoing, but with the tip of the tongue raised (sometimes rolled): r.

Gutturals

(a) The back of the tongue raised toward the soft palate: g (go), k (kick), ng (sing).

Aspirate

(a) Formed near the glottis: h (hate).

8. Part Singing

The practice of part singing sometimes tends to affect the tone quality of the children, as there is a temptation for one part to outcry the other — a tendency against which the careful teacher will be constantly on guard. Also in some schools the pupils are given permanent assignments to the upper or lower part, and thereafter sing in a restricted voice compass, sometimes to the detriment of their voices. In order that the range of the voice may be kept as elastic as possible, a number of unison songs have been included in the upper books of the course. These unison songs, through their melodic appeal, serve also to stimulate and to sustain the interest of the children, especially of the older boys. When part singing is introduced, the teacher will need to exercise considerable judgment in the division of the class and in the assignment of the parts. It is highly desirable that all the children be trained to carry both the upper and lower parts. Such training develops individual independence, strengthens the power of concentrated tone thinking, provides a foundation for the appreciation of the harmonic element in music, and serves to develop the child voice, which is frequently impaired by constant singing of the alto part, or becomes thin and piercing because of constant use of the upper tones only.

In order that the singing of the lower part may not injuriously affect the soprano voices, the part songs in Progressive Music Series Books Two and Three are arranged so that the lower parts have very few deep tones, and may properly be designated as second and third soprano parts rather than as alto. Nevertheless there are voices which because of their extremely light texture or because of their depth and unwieldiness are not suited to such interchange of parts. It is necessary that the teacher should test carefully the individual voices to determine to which class each child should be assigned: those who may safely sing any part, those who should sing only the upper parts, and those who should be assigned permanently to the lower parts. In three-part songs some children may attempt two parts, but should not undertake all three. These assignments should take into consideration the voice compass, the quality of tone, and the age or physical development of the pupil. Children who cannot easily sing the higher or lower tones should not be assigned to voice parts constantly beyond their range. A child with a light, delicate tone should seldom sing the lower part, and, conversely, a heavy voice should seldom attempt the upper part. An older boy, whose upper tones are thin and whose lower tones are growing in richness, should usually be assigned to the lower part. Voice tests should begin with the introduction of two-part singing, and should be given thereafter not less than

¹ See Dawson, "The Voice of the Boy,"

once a year for all children and twice a year or even oftener for children about whose voices the teacher is uncertain.

9. Hygiene of the Voice

One cause of the raucous, disagreeable quality so often heard in children's singing is the habitual abuse of the vocal organs on the playground. The teacher should frequently talk to the pupils on vocal hygiene as she does on the care of the other organs. The possession of an agreeable, well-modulated voice is in itself a desirable asset in the social and in the business world. The use of the voice in singing has a direct influence upon the speaking voice.

The teacher should tell the children about the great singers, and suggest the possibility of there being future great artists in her class. The establishment of ideals and ambitions in this direction is as worthy as in other lines. The opportunity to hear local or visiting artists, and the use of the graphophone to present the voices of great vocal artists to the children, so as to inculcate these ideals, will prove of lasting value, and may stimulate the pupils to exercise greater care in the use of their vocal organs and thus may help to preserve the voices of artists of the next generation.

IV. SIGHT READING

1. The Reading Process

What is reading? Music reading is the art of intelligently interpreting musical thought from its notation. The processes followed by the reader of vocal music are very similar to those employed by the reader of language. Intelligent reading is something more than mere word-calling or tone-sounding. It necessarily implies that the reader is familiar with the thought conveyed by the printed symbols, for one cannot express with intelligence that which one has never experienced, nor even that with which one is unfamiliar. This is just as true in the realm of music thought as it is in the realm of language thought.

In language, thought is expressed by words representing ideas, by groups of words, called phrases or sentences, and by the organization of these words and sentences into larger thought-wholes. In music, thought is expressed by motives and figures, representing musical ideas, by the combination of these into phrases (song sentences), and by the organization of these phrases into larger wholes. Before one can intelligently grasp and interpret the language thought from the printed page one must have become familiar with the vocabulary, with its idioms, and with its common usage. In music the same premise holds true. To read music intelligently, which means to grasp and to appreciate the musical thought, one must be familiar with the common vocabulary of music, with its idioms, and with its common types of expression.

Music thought, when expressed in melody, is composed of two elements, the tonal and the rhythmic. The combination into groups of tones possessing familiar pitch-relations gives the melody outline, shape, character; the infusion of the rhythmic element into this group quickens it with life, action, vitality. In order to follow melody in its printed form, a knowledge of a third element is necessary, namely, the theoretical element. This concerns itself with the pitch relations expressed by the staff, and with the various characters used to denote time values, rate of speed, volume of tone, and mood implied.

Music reading, then, presupposes, first, the command of a music vocabulary composed of ideas represented by tonal and rhythmic motives and figures, and, second, the habitual and fluent use of this vocabulary in music thinking. It presupposes, further, a knowledge of the theoretical elements of notation, the staff and the notes, commonly used to express musical thought. To perfect the command of the vocabulary and the familiarity with the various symbols used in its written form, considerable experience and drill are required.

The result desired is fluent and intelligent sight reading, and the means for the accomplishment of this purpose find their analogy in the methods used to develop fluent language reading.

2. Previous Experience

In the first three grades, through their familiarity with the songs of Book One and through the careful analyses of these songs, the children have come into possession of an extensive vocabulary of the more commonly used musical figures. This experience, like early language experience, has been acquired largely through imitation. The children have passed through the Sensory Period, a period in which the powers of imitation and memory are the chief instrumentalities in the learning process.

The children have been taught to sing their songs, words and music, by rote; later they have sung them with loo, and have become conscious of the element in song structure known as phrase repetition; next they have been taught by rote to sing the so-fa syllables to the melodies. Through the use of the syllables they have learned to recognize recurrences of the smaller groups called motives and figures, and definitely to distinguish these from each other. The figures have been organized in the minds of the children according to their tone functions, and this organization is expressed in the chapter headings of Book One.

Following this imitative and analytical experience, the children were led gradually to synthetically recombine these familiar figures as they were found in new relations in the songs of Part Two and Part Three of Book One.

In the Art Songs of Part Four of Book One, and in the additional songs of Teacher's Manual, Volume I, the children gained unconscious experience with practically all of the musical elements outlined for study in the higher books of the course.

3. Development of Fluent Sight Reading

In grade four the children have passed into a new stage of development, the Associative Period. In harmony with the fundamental characteristics of this period (see page 5) a new procedure is planned. The children must be taught in such a way as to become gradually independent of the teacher. They must be taught how to study, how to attack the problems involved in the new song, how to successfully grasp its content, and how to give it effective expression.

The fundamental tonal and rhythmic concepts gained in the first three school years are classified and organized in Book Two as definite musical problems for formal drill. Through this drill the relationship of individual tones in the scale is established. The tonal element is given further consideration in the study of chromatic effects and of the minor mode. The rhythmic element is developed to a consideration of the single beat and its component parts. The logical development of the tonal and rhythmic problems is secured through the topical organization of the song material into progressive chapters, each chapter treating a definite problem, and so arranged that the children may proceed page by page. The experiences gained in the Sensory Period are related and associated through drill, and the vocabulary thus acquired is organized, extended, and thoroughly memorized until its use becomes automatic. Fluent, intelligent sight reading becomes possible through the application of this drill in new songs composed of familiar elements in new relations.

In developing a given musical problem in the songs of Book Two four steps are involved. (1) A familiar song embodying the problem is reviewed. (2) The problem is brought clearly to the children's attention. (3) The problem is isolated from its context and is drilled upon. (4) The mastered problem is applied in reading new songs in which it occurs.

In Book Three this procedure may profitably be varied because of the experience gained through the study of Book Two, and the four steps may be taken in the following order: (1) The children are led to discover the unfamiliar problem through the study of the notation of the unfamiliar song. (2) A familiar song embodying the problem is sung. This step may frequently be omitted. (3) The problem is isolated from its context and the children are drilled upon it. (4) The mastered problem is applied in reading new songs in which it occurs.

4. "The Three T's" of Sight Reading

As already intimated, such musical problems will fall into three groups: first, tone problems; second, time problems; and third, theory problems. These may be termed "The Three T's" of music sight reading. While the expert in terminology might possibly object to the use of the word "time," for instance, to express rhythmic relations, the word is nevertheless commonly used by musicians in this sense; furthermore, the alliteration embodied in the expression may serve to emphasize the importance of an equal consideration for the three elements of music which they represent.

5. Use of Tone Drills

Tone drills are necessary in order to enable the children to think and to express themselves readily in terms of tonal relationship. In the first three grades the children have become familiar with tonic-chord figures, with tones of the tonic chord and their active neighbors, with two-, three-, and four-tone scale figures, ascending and descending, and with intervals of thirds, fourths, and fifths, both ascending and descending.¹

Through Book Two these figures are extended by making new combinations of derivatives, by completing all the figures in sequence studies throughout the scale, and by the addition of chromatic figures and figures peculiar to the minor mode. These tone drills are presented in detail in connection with the chapters embodying new tonal problems. All tone drills should involve, first, the training of the ear, and later a correlation of the effect as distinguished by the ear with the printed effect as seen by the eye, through visualization drills, which should be conducted from the blackboard and from the book. Detailed directions for conducting these drills are given in the Chapter Outlines. (See page 49 for a summary of tone topics in Books Two and Three.)

6. Use of Time Drills

The use of time drills, or the training of the ear to distinguish between rhythmic ideas, really begins with the work outlined for grade four. In the first three grades we have relied upon the instinctive rhythmic nature of the child, upon the power of imitation, and upon the rhythmic swing suggested by the lilt of the text. To arrive at the rhythm of a new song, the children, with the guidance and help of the teacher, have been accustomed to scan the poem before attempting to read the melody. The development of a feeling for the larger phrase rhythms has been the fundamental object here. Rhythmic appeal has been addressed chiefly to the senses and not to the intellect.

In grade four a more detailed study of rhythmic effects is given. Phrase

¹ See Teacher's Manual, Vol. I, pages 70-73.

groups are found by analysis to be composed of measure groups, and these of accented and unaccented beat groups. (Certain rhythmic groups involve a combination of two beats, as, for example, the dotted-quarter and eighth notes.) The child is led to study the beat rhythms, which are then combined into measure forms for drill and application in sight reading.

Time drills,-like the tone drills, should involve, first, the training of the ear, and later, a correlation of the effect as distinguished by the ear with the printed effect as seen by the eye, through visualization drills. Detailed directions for presenting and conducting these drills will be found in the Chapter Outlines. (See page 52 for a summary of time topics given in Books Two and Three.)

7. Use of Theory Drills

Theory drills are necessary in order to fix in the child's memory the forms and meanings of the various signs used in printed or written music. The object of these drills is to make the response to musical symbols as nearly automatic as possible. The drills are intended to familiarize the children with the staff, clef, key and time signatures, various shapes of notes and rests, etc. They should be conducted from the blackboard and from the book, by finding and explaining the signs and marks as they occur in the songs. Written practice may be given in making the different signs and characters of music notation, in copying music or writing from dictation, in making skeleton diagrams of the structure and form of the songs, and, in the sixth and seventh grades, in scale building. Drill in the use of the piano keyboard diagram, as found in the inside back cover of the book, is suggested in the Chapter Outlines.

8. The Synthetic Application of "The Three T's"

Since the gathering of the thought from the printed page involves the simultaneous combination of tone, time, and theory, the importance of thorough drill upon these three elements will be obvious to the experienced teacher. Such drills are also useful in training the child in logical habits of study.

In developing fluent and accurate sight reading the use of the so-fa syllables is helpful. At the same time care should be exercised that this use is not overdone, because it is possible so to accustom the children to dependence upon syllables that they are lost without them. It is important, therefore, that from the beginning of the work in Book Two the children should gradually learn to think tones in their relationship to each other, independent of syllables. To this end it is recommended that while studying Part One of Book Two, the songs should be read according to the following three steps:

First Step: Singing with the syllables. Second Step: Singing with loo. Third Step: Singing with the words. Occasionally the omission of the first step is advisable, although this should not be done unless the children are reasonably sure to sing correctly. There is no necessity for hastening the disuse of the syllables. Neither should the songs be sung so many times by syllables that when sung with loo the children will be merely recalling the oft-repeated melody. The children should be trained when singing with loo to be actually following the notes and not singing the melody from memory. The same is true of the words. While it is difficult to look at both words and music at the same time, the preferable practice is to read the words often enough to make it possible to give them less attention rather than to sing the melody so often that the children need not follow the notes while reading the words.

Beginning with Part Two of Book Two, it is advised that the sight reading should be according to the following three steps:

First Step: Singing with loo.
Second Step: Singing with the syllables.
Third Step: Singing with the words.

Do not continue unavailing efforts to get the right tones with *loo*; if the melody is not sufficiently clear for the children to sing with assurance, use the syllables and then try again with *loo*. A careful study of the song should be made by the children before attempting to sing it with a neutral syllable. The object desired is not a guessing at tones but a real training in tone thinking, and the children must have the correct mental basis for judging the character of the coming tone group before attacking the sight reading of the song with *loo*. The tone drills should provide such a basis and if the children are merely guessing while sight reading with *loo*, they thereby give evidence that more careful review of previous tone drills is necessary.

Beginning with Book Three, the three steps should be taken in the following order:

First Step: Singing the song with the words. Second Step: Singing the song with loo.

Third Step: Singing the song by syllables.

Before singing with the words a careful analytical study of the song and its problems should be made, the words should be read, and, if necessary, studied. In many cases it may be necessary to read the words several times so that when the song is sung the chief concentration may be placed upon the notes of the songs. If the sight reading with words is not done with comparative readiness, or if it seems that the children are lost in the difficulties of the song when attempting them with words, try the song with loo or try at least the difficult phrases with loo. If this study does not accomplish the result of enabling the children to sing the song with the words then take the difficult places by syllables.

The point at which these studies are aiming is to enable children to sing new music at sight with words. When the children show themselves able to do this with comparative readiness, the third step, namely, singing by syllables, may be omitted. Eventually it may be found possible to omit the second step, though in the songs of Book Four and in other future sight reading the knowledge of syllables will often be of aid in overcoming difficulties.

Having acquired an adequate vocabulary and a fluency in its use, it then remains for the children to develop ready power to analyze the printed page, so as to arrive at the ideas expressed in the song, and to grasp the structure or form in which these ideas are embodied. Such an analysis leads not only to fluent sight reading, but is an aid to easy memorization. The power to memorize is essential, because it transforms the fleeting impression into a lasting one. It is not so much what we learn that benefits us as what we remember. The more musical experiences established in the minds of the children, the more lasting will become their love for good music, which leads again to the fundamental aim of school music instruction, the lasting love for and the intelligent appreciation of the best in music.

V. INTERPRETATION

Music is sometimes called the "universal language" or the "language of the soul." This phrase truly states the great purpose of music, for, better than any other medium, music gives expression to the *inner* subjective life. Through music, great souls have given expression to the deepest universal emotions, and even the simplest songs may often touch an inner chord which responds to no other stimulus. The performer must bring to the interpretation of a musical work not only the technical ability to carry out in detail the expressed wishes of the composer, but he must also bring to the performance a realization of the emotional state which brought the music into existence.

It follows, therefore, that in the proper interpretation of a song, two elements must be observed for guidance, namely, the mechanical and the emotional. The composer is enabled through the use of certain words and signs to indicate the mechanical elements of interpretation. These are of four kinds: first, marks affecting the volume of tone; second, marks affecting the rate of speed; third, marks affecting the mood expressed; and fourth, marks affecting the style of performance.

The more usual words and marks affecting the volume of tone are: piano (p); mezzo piano (mp); pianissimo (pp); forte (f); mezzo forte (mf); fortissimo (ff); crescendo $(cres. or \longrightarrow)$; diminuendo $(dim. or \longrightarrow)$; sforzando (sf or >).

Among the marks indicating the rate of speed may be found the following Italian words: Largo; Lento; Adagio; Andantino; Andante; Moderato;

Allegretto; Allegro; Presto. These terms are explained in the Glossary, on page 303. By the use of Metronome Marks also the composer is enabled to indicate definitely the rate of speed with which the beats follow each other. Marks indicating a gradual increase or decrease in the rate of speed, such as "allargando" and "ritardando," meaning gradually slower, and "accellerando," meaning gradually faster, and "a tempo," meaning to resume the original rate of speed, will also be found in frequent use.

There are many words and marks indicating the mood to be expressed. These frequently qualify the speed words, as, for instance, Allegro con spirito, which means "quickly, with spirit," or Allegretto con grazia, which means "somewhat quickly and gracefully." Italian words and terms have generally been employed to indicate expression, though the use of words in the vernacular of the composer is met with quite frequently. The fact that music is such a universal language is ample justification, however, for the continued use of the Italian terms, since they are understood by musicians throughout the world. A list of terms indicating expression, with their English equivalents, will be found in the Glossary.

Among the words affecting the style of performance are "legato," "staccato," "sostenuto," and such marks as slurs, dots, etc.

While the proper observance of the mechanical signs and words is of great value in determining the style and manner of the interpretation, the teacher and the children should be cautioned against a too rigid or inflexible consideration in applying them.

This is notably the case where two or more stanzas of the text, differing in mood, are sung to the same musical setting. In the "New Year's Song," on page 60 of Book Three, for instance, the three stanzas are quite different in sentiment. The class should discuss the interpretation of the song, deciding where to follow the signs as given, and where to modify the expression in accordance with the text.

This leads to a consideration of the emotional element as expressed, first, by the text, and, second, by the content and mood of the music itself. The teacher should lead the children to study each song text and to tell the story or give the content of the poem in their own words. An understanding of the text will lead, in most cases, to the correct feeling for proper volume of tone and to the approximate rate of speed. After such study of the poem the teacher should ask the children to suggest the interpretation. It may be noted that usually the song as a whole has an atmosphere peculiar to itself; that the separate stanzas may vary in the moods expressed; that some phrases suggest moods all their own; and, finally, that certain words are more pregnant with meaning and emotion than are others. It should be the constant endeavor to express these inner meanings with appropriate emotional emphasis.

In addition to the understanding of the text, the feeling for tonality and implied harmonies, which is being cultivated in the children, will help them to grasp the significance of the music itself. The change from a minor to a major key, for example, will usually suggest a brightening of the tone quality, an acceleration of the speed, and an increase in volume. The change from major to minor is usually accompanied by a more somber tone quality and a moderation in the rate of speed and in the volume.

In conversation or in dramatic recitation emotional excitement is unconsciously expressed by hurrying the declamation and by raising the pitch of the voice. In music this may be observed in the use of notes of shorter duration and in the upward-climbing tendency of the phrases. Phrases of an ascending character should generally be sung with increasing volume, sometimes with a slight acceleration of the tempo, especially in the case of repeated phrases on succeedingly higher degrees of the scale. Sequences of descending phrases or phrases with descending characteristics should usually be sung with a slight decrease in the rate of speed and in the volume.

The children should be taught early how to follow not only the mechanical signs, but how, through an appreciation of the poetry, and through an analysis of the nature and tendency of the music itself, they may arrive at the most effective interpretation of the thought of the poet and of the composer.

In the Chapter Outlines of this Manual copious directions and suggestions are offered for the interpretation of the songs of the course. These are not intended for the children, nor even for the musically trained teacher. Too much emphasis cannot be placed upon the importance of leading the children to express their own interpretation of the songs. Indeed, this study is one of the most vital elements in their musical training. Neither will the professional musician require these aids. But as the music lesson must often be directed by the grade teacher who has not had musical training, the interpretative suggestions are added for her guidance and inspiration.

VI. SPECIAL TRAINING OF LESS MUSICAL CHILDREN

Children who have been found, through individual tests, to be singing out of tune, may be divided into four classes. The skillful teacher will exercise her ingenuity in diagnosing each individual case and in treating it according to its specific needs.

First, there are children, by no means monotones, who, through lack of attention or concentration, are listless and sluggish in responding to musical impressions. It is only necessary to arouse the imagination, the interest, and the enthusiasm of such children to secure that spontaneous attention which will soon yield fruitful results. Once genuinely interested, these children will learn to sing well through the mere doing of it.

Second, there are those who readily distinguish between songs and phrases but who lack skill in reproducing them. These pupils hear accurately but are deficient in the ability to reproduce what they hear. Through lack of practice in the coördination of the vocal organs with the musical idea in the mind, through loud, harsh singing or abuse of the voice on the playground, the vocal organs fail to respond to the impulse of the will to sing. These children need practice in the voluntary control of the voice, skillfully directed and assisted by the teacher. Faults in breathing must be corrected, rigid throats must be relaxed, defective articulation must be remedied. Above all, the imagination of the children and the desire to sing must be aroused. Light, sweet tones must be given as models for them to imitate. It is often the case that the singing of a musical child in the class will be more readily imitated than that of the teacher. The child who is receiving individual help should be encouraged to concentrate his attention upon the face of the one acting as teacher. A roving eye is an indication of wandering attention.

Third, there are pupils who fail, in varying degrees, to distinguish between musical ideas, or who seem to lack what we have been accustomed to call a "musical ear." Two general types may be included in this third class: first, children in whom the tonal sense is defective; and second, those deficient in rhythmic sense. A third group might include children lacking in both.

Some children recognize certain songs and fail to recognize others. These children probably possess strong rhythmic sense, and recognize songs with strongly marked accents or characteristic rhythms, but fail to recognize tunes with a less accented melody. These children are defective in pitch recognition, and in extreme cases sometimes fail to recognize a single song familiar to the class, or even to distinguish between high and low tones. Children deficient in pitch recognition require oft-repeated, striking, and clear-cut impressions of bits of melody. Pitch memory, like memory in other lines, will depend upon the frequency and recency of these melody impressions. An entire phrase will prove too long for their untrained ears and memories to retain. Each phrase must be broken up into motives, or into figures embodying elemental tonal relationships which are sharply defined and contrasted.

Again, in other cases the rhythmic instinct has not yet been awakened. Some children have not learned to march in time to music or to keep step with their mates. Children rhythmically deficient must have this instinct aroused through marching, skipping, clapping, singing games, folk dancing, and the like. The feeling for rhythm, developed through muscular response from the larger muscles of the body and limbs, will, in time, enable the child to control the finer muscles of the vocal organs.

Children lacking the "musical ear" demand the utmost skill, patience, and persistence on the part of the teacher. Where possible, time should be

taken outside of the regular music lesson in order that the interests of the class may not suffer. Permitting children to sing out of tune or time not only mars the class singing but tends to confirm vocal faults into fixed habits.

Fourth, and finally, there is the class of children who are abnormal or physically defective in the organs of hearing or in the organs of speech or both. It is obvious that children with deficient or imperfect hearing should be permanently seated in the front seats near the teacher.

In most cases these children, as well as those suffering from defective vocal organs, should be brought to the attention of a medical specialist. The teacher may often confer a lasting favor upon the child by calling the attention of his parents to such defects.

It is of the greatest importance that the teacher should realize these facts concerning so-called "monotones," and that each case should have a careful diagnosis and be treated for its specific ailment. The fact that a child does not sing in no wise proves it to be unmusical. It is a well-known fact that many famous musicians have been unable to sing — probably for no other reason than that they never really attempted to sing. No one would think of terming such a musician "unmusical." A so-called monotone may be the most musical child in the class. Teaching such a child how to sing should be counted a privilege and a duty.

While the correction of monotones should be emphasized in the first three grades, and while in the higher grades it is always more difficult to induce children to take an interest in music if they have not sung in the earlier years, the teacher should not relax her efforts to have every child take part in the music lesson. When a child does not sing, an effort should be made to determine the cause, which in the upper grades may frequently be other than an inability to sing or a distaste for music. Not infrequently boys arrive at a stage of mental development where they are disposed to look upon singing as unmanly. This attitude may be removed by a tactful discourse upon the place of music in life or by inviting some male singer of the community to sing for the school. Talking machine records may also be used to advantage in this connection. Boys who by reason of slow mental development are beyond their classmates in years, and who have reached the changing-voice period, should be allowed to take their music lesson with the upper grades.

VII. THE CONDUCT OF THE MUSIC RECITATION

The efficient teacher will see to it that in the music lesson, as in other subjects, the time devoted to the various topics of the recitation is well balanced, and that the lesson moves with a swing. Enthusiasm and magnetism as well as skill on the part of the teacher are essential in music more than in any other subject. She must, however, control her enthusiasm, or the lesson

will become entirely emotional or recreational in character, to the sacrifice and detriment of the intellectual side of the subject. While the love for good music and the enjoyment of singing are fundamental aims of the lesson, these will develop in lasting degree only as children acquire intellectual power and independence.

It is advisable that every music lesson begin with the hearty singing of a familiar song, preferably one of stirring character. This should be followed by the study of the technical topic chosen for the day and its application in the study of a song. Each music lesson should be built around a central thought or idea. Both teacher and pupils should clearly understand what this idea is, and if possible it should be mastered in the time allotted. The practice of spending a few moments daily upon a great number and variety of topics is apt to degenerate into an exhibition of agility rather than to provide training of lasting benefit to the children. Rather than this, it is advised that the teacher should apportion her work through the week so that each subject shall have its due share of time, and so that each lesson shall clearly complete the points presented. The teacher should be cautioned against continuing too long upon one topic; this is especially true of abstract drills. The technical work of the day should be brought to a conclusion in time to permit of the singing of one or more familiar songs.

Individual singing and recitations should be prominent both in the drill work and in the study of songs. Written work may be conducted during the individual recitations. All drills should be brisk, brief, and snappy.

The analysis of the songs should be made by the children under the skillful guidance of the teacher. The analysis should first concern itself with the technical elements of the song; with the tone, time, or theoretical problems involved. The teacher should avoid needless repetition of details which are already thoroughly understood by the class; she should direct her attention to the less familiar elements involved, and proceed as quickly as possible to the reading of the song.

As previously intimated, careful attention should be given to the artistic interpretation of the song. While the children are to be led to discover the interpretation for themselves, the teacher, nevertheless, remains the true intellectual and spiritual leader of the class. The singing of every song should be conducted by the teacher, and the class should be inspired by her leadership. She must indicate the precise moment for the attack of the first phrase, and through a graceful motion of the hand keep the song moving with even rhythmic flow.

The rote songs outlined for the Fourth and Fifth Grades are to be taught with books in the hands of the children. Portions of these songs will be within the reading ability of the children, while other portions will anticipate the technical problems of the following grades. The children should be encouraged to gain as much as possible from the notation, reducing to a minimum their dependence upon the voice of the teacher. The teacher, however, should keep uppermost the idea of joy in learning these rote songs, rather than the thought of effort or of difficulties overcome.

The voice-training exercises should take little time from the lesson itself. They should rather be correlated with every part of the lesson. Every tone drill, every sight singing exercise, every song interpretation, should at the same time become an exercise in voice training. This holds good especially after the fundamental principles have been made clear to the children.

Monotones, children with vocal defects, and children below grade should be given assistance outside of the regular music lesson. The time allotted to music is usually too short to justify the expenditure of a considerable part of it in behalf of an unmusical minority at the expense of the musical majority. It is important that these unfortunates be given help and encouragement, and the resourceful and interested teacher will find time for them without robbing the class as a whole of its opportunities.

The same remarks might apply to preparations for special occasions. While special occasions and public performances have a legitimate place in the function of music in the school, care must be exercised that these preparations do not consume time at the expense of the regular lesson. When possible, a special occasion should be treated as an "extra," and the preparation for it should be made outside of the regular music recitation. Public performances are sometimes doubly interesting when they illustrate the regular music work of the classroom, and when the songs sung are those learned in the regular routine. By anticipating the coming event and allowing ample time for preparation, a minimum of time will be taken from each lesson and the regular music study will be only slightly affected. In this way little extra time is required for preparation.

Every lesson should be a lesson in appreciation. In the section on "Music Appreciation," it is shown how this may be brought about in the study and analysis of the songs of the course.

When possible, the "listening" lessons, whether the performance is by visiting artists or by a mechanical player, should be at times other than the regular music lesson. In larger buildings, several rooms of the same grade and possibly several grades might be assembled for this purpose. Once the broad educational value of this work is understood, there will be little difficulty in devising plans and in obtaining an additional allotment of time for this purpose.

PART TWO

GRADED OUTLINES

I. MONTHLY OUTLINES - NUMBER ONE

The following Monthly Outline for Sixth and Seventh Grades is arranged according to the plan in which Book Three of the Progressive Music Series is used throughout these two grades, Book Four being introduced at the beginning of Grade Eight.¹

An Outline for completing Book Three in the Sixth and first half of the Seventh Grade will be found on page 41 of this Manual. An Outline for completing Book Three in Grade Six will be found on page 46.²

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) Tone: Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically: three tones descending chromatically.
- (b) Time: Review of the topics of Book Two: The quarter-note beat — quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat — the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.

¹ See Manual, Vol. III, page iii.

² Monthly Outlines for the work of Grades Four and Five are given in Teacher's Manual, Volume II, but for the guidance of teachers using Book Three, reviews of the technical problems covered in Book Two, with the grade and month in which each problem is introduced, and with suggestions for drill on some of the topics, are included in Teacher's Manual, Volume III, preliminary to the Topical Outlines — Tone, Time, and Theory — for Grades Six and Seven. See pages 49, 52, and 54.

(c) Theory: Review of the topics of Book Two: The place of do in all keys; the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5-19.

III. Song Singing and Interpretation

The songs assigned in the monthly outlines for sight reading afford abundant material for general singing. Patriotic and Devotional songs are provided in Book Three, Part Four.

SIXTH GRADE, SECOND MONTH

I. Drill

- (a) Tone: The melodic minor scale.
- (b) Time: As in the previous month.
- (c) Theory: Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20-27.

SIXTH GRADE, THIRD MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The eighth-note beat.
- (c) Theory: The eighth-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter III, pages 28–33.

SIXTH GRADE, FOURTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The dotted quarter-note beat, more advanced studies.
- (c) Theory: Building minor scales, natural, harmonic, and melodic.

 New characters of notation.

II. Sight Reading

Book Three, Chapter IV, pages 34-37.

SIXTH GRADE, FIFTH MONTH

I. Drill

- (a) Tone: The bridging tones in modulations.
- (b) Time: As in previous months.
- (c) Theory: Modulations to nearly-related keys. New characters of notation.

II. Sight Reading

Book Three, Chapter V, pages 38-43.

SIXTH GRADE, SIXTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: As in previous months.
- (c) Theory: Continued study of modulations to nearly-related keys. Continued study of minor scales. New characters of notation.

II. Sight Reading

Book Three, Chapter V (continued), pages 44-51.

SIXTH GRADE, SEVENTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The half-note beat.
- (c) Theory: The half-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter VI, pages 52-54. Also any songs in previous assignments that have been omitted.

SIXTH GRADE, EIGHTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: As in previous months.
- (c) Theory: More advanced song forms. New characters of notation.

II. Sight Reading

Book Three, Chapter VII, pages 55-64.

SIXTH GRADE, NINTH MONTH

I. Drill

- (a) Tone: The introduction of three-part singing.
- (b) Time: As in previous months.
- (c) Theory: The notation of three-part songs.

II. Sight Reading

Book Three, Chapter VIII, pages 65–75.

SIXTH GRADE. TENTH MONTH

I. Drill

- (a) Tone: As in previous months.(b) Time: As in previous months.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter VIII (continued), pages 76-85.

SEVENTH GRADE, FIRST MONTH

I. Drill

- (a) Tone: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (b) Time: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading. Four equal notes to a beat.
- (c) Theory: A review of the problems of previous grades, including building of major and minor scales. New characters of notation.

II. Sight Reading

Book Three. Songs selected from Chapter IX, pages 86-101.

SEVENTH GRADE, SECOND MONTH

I. Drill

- (a) Tone: Four tones ascending chromatically.
- (b) Time: As in previous months.
- (c) Theory: The ascending chromatic scale.

II. Sight Reading

Book Three, Chapter X, pages 102–108.

SEVENTH GRADE, THIRD MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: Triplets, three notes in the time of two.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter XI, pages 109-117.

SEVENTH GRADE, FOURTH MONTH

I. Drill

- (a) Tone: Four tones descending chromatically.
- (b) Time: As in previous months.
- (c) Theory: The descending chromatic scale.

II. Sight Reading

Book Three, Chapter XII, pages 118-124.

SEVENTH GRADE, FIFTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: Syncopation.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter XIII, pages 125–128. Also any songs in previous assignments that have been omitted, and songs selected from Chapter IX.

SEVENTH GRADE, SIXTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: As in previous months.
- (c) Theory: As in previous months.

II. Sight Reading.

Book Three, Songs selected from Chapter XIV, pages 129-152.

SEVENTH GRADE, SEVENTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: Complicated rhythms.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter XV, pages 153-168.

SEVENTH GRADE, EIGHTH MONTH

I. Drill

- (a) Tone: The bridging tones in modulation.
- (b) Time: As in previous months.
- (c) Theory: Modulations to remote keys.

II. Sight Reading

Book Three, Chapter XVI, pages 169-175.

SEVENTH GRADE, NINTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: As in previous months.
- (c) Theory: Contrapuntal style.

II. Sight Reading

Book Three, Chapter XVII, pages 176–183.

SEVENTH GRADE, TENTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The dotted quarter-note beat, more advanced studies, *i.e.* nine-eighth and twelve-eighth measure.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter XVIII, pages 184-192.

II. MONTHLY OUTLINES - NUMBER TWO

The following Monthly Outline is arranged according to the plan by which Book Three is completed in the Sixth and first half of the Seventh Grades, so that Book Four may be introduced in the middle of Grade Seven.

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) Tone: Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically; three tones descending chromatically.
- (b) Time: Review of the topics of Book Two: The quarter-note beat—quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth-note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat—the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.
- (c) Theory: Review of the topics of Book Two: Finding do in all keys; explaining the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5–19.

III. Song Singing and Interpretation

The songs assigned in the monthly outlines for sight reading afford abundant material for general singing. Patriotic and Devotional songs are provided in Part Four of Book Three.

SIXTH GRADE, SECOND MONTH

I. Drill

- (a) Tone: The melodic minor scale.
- (b) Time: As in the previous month.
- (c) Theory: Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20–27.

SIXTH GRADE, THIRD MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The eighth-note beat. The dotted quarter-note beat, more advanced studies.
- (c) Theory: Building minor scales, natural, harmonic, and melodic.

 The eighth-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter III, pages 28–33. Chapter IV, pages 34–37.

SIXTH GRADE, FOURTH MONTH

I. Drill

- (a) Tone: The bridging tones in modulations.
- (b) Time: As in previous months.
- (c) Theory: Modulations to nearly-related keys. New characters of notation.

II. Sight Reading

Book Three, Chapter V, pages 38-51.

SIXTH GRADE, FIFTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The half-note beat.
- (c) Theory: The half-note beat. More advanced song forms. New characters of notation.

II. Sight Reading

Book Three, Chapter VI, pages 52–54. Chapter VII, pages 55–64.

SIXTH GRADE, SIXTH MONTH

I. Drill

- (a) Tone: The introduction of three-part singing.
- (b) Time: As in previous months.
- (c) Theory: The notation of three-part songs.

II. Sight Reading

Book Three, Chapter VIII, pages 65–85.

SIXTH GRADE, SEVENTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: Four equal notes to a beat.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter IX, pages 86-101.

SIXTH GRADE, EIGHTH MONTH

I. Drill

- (a) Tone: Four tones ascending chromatically.
- (b) Time: Triplets, three notes in the time of two.
- (c) Theory: The ascending chromatic scale. New characters of notation.

II. Sight Reading

Book Three, Chapter X, pages 102–108. Chapter XI, pages 109–117.

SIXTH GRADE, NINTH MONTH

I. Drill

- (a) Tone: Four tones descending chromatically.
- (b) · Time: Syncopation.
- (c) Theory: The descending chromatic scale. New characters of notation.

II. Sight Reading

Book Three, Chapter XII, pages 118–124. Chapter XIII, pages 125–128.

SIXTH GRADE, TENTH MONTH

I. Drill

(a) Tone: Review.(b) Time: Review.

(c) Theory: Review.

II. Sight Reading

Book Three. A review of the songs studied in Grade Six, taking for sight reading any which may have been omitted.

SEVENTH GRADE, FIRST MONTH

I. Drill

- (a) Tone: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (b) Time: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (c) Theory: A review of the problems of previous grades, including building of major and minor scales. New characters of notation.

II. Sight Reading

Book Three, Chapter XIV, pages 129-152.

SEVENTH GRADE, SECOND MONTH

I Drill

- (a) Tone: As in previous months.
- (b) Time: Complicated rhythms.
- (c) Theory: Review of the construction of the chromatic scales, ascending and descending.

II. Sight Reading

Book Three, Chapter XV, pages 153-168.

SEVENTH GRADE, THIRD MONTH

I. Drill

- (a) Tone: The bridging tones in modulations.
- (b) Time: As in previous months.
- (c) Theory: Modulations to remote keys.

II. Sight Reading

Book Three, Chapter XVI, pages 169-175.

SEVENTH GRADE, FOURTH MONTH

I. Drill

(a) Tone: As in previous months.(b) Time: As in previous months.(c) Theory: Contrapuntal style.

II. Sight Reading

Book Three, Chapter XVII, pages 176-183.

SEVENTH GRADE, FIFTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The dotted quarter-note beat, more advanced studies, i.e. nine-eighth and twelve-eighth measures.
- (c) Theory: As in previous months.

II. Sight Reading

Book Three, Chapter XVIII, pages 184–192.

III. MONTHLY OUTLINES - NUMBER THREE

The following Monthly Outline provides for the completion of Book Three in the Sixth Grade, so that Book Four may be introduced at the beginning of the Seventh Grade.

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) Tone: Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically; three tones descending chromatically.
- (b) Time: Review of the topics of Book Two. The quarter-note beat—quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat—the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.
- (c) Theory: Review of the topics of Book Two: Finding do in all keys; explaining the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5-19.

SIXTH GRADE, SECOND MONTH

I. Drill

- (a) Tone: The melodic minor scale.
- (b) Time: As in previous months.
- (c) Theory: Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20-27.

SIXTH GRADE, THIRD MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The eighth-note beat. The dotted quarter-note beat, more advanced studies.
- (c) Theory: Building minor scales, natural, harmonic, and melodic; the eighth-note beat.

II. Sight Reading

Book Three. Songs selected from Chapter III, pages 28–33. Songs selected from Chapter IV, pages 34–37.

SIXTH GRADE, FOURTH MONTH

I. Drill

- (a) Tone: The bridging tones in modulations.
- (b) Time: As in previous months.
- (c) Theory: Modulations to nearly-related keys. Continued drill in building minor scales.

II. Sight Reading

Book Three. Songs selected from Chapter V, pages 38-51.

SIXTH GRADE, FIFTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The half-note beat.
- (c) Theory: The half-note beat; more advanced song forms.

II. Sight Reading

Book Three. Songs selected from Chapter VI, pages 52–54. Songs selected from Chapter VII, pages 55–64.

SIXTH GRADE, SIXTH MONTH

I. Drill

- (a) Tone: The introduction of three-part singing.
- (b) Time: As in previous months.
- (c) Theory: The notation of three-part songs.

II. Sight Reading

Book Three. Songs selected from Chapter VIII, pages 65-85.

SIXTH GRADE, SEVENTH MONTH

I. Drill

- (a) Tone: Four tones ascending chromatically.
- (b) Time: Four equal notes to a beat.
- (c) Theory: The ascending chromatic scale.

II. Sight Reading

Book Three. Songs selected from Chapter IX, pages 86–101. Songs selected from Chapter X, pages 102–108.

SIXTH GRADE, EIGHTH MONTH

I. Drill

- (a) Tone: Four tones descending chromatically.
- (b) Time: Triplets.
- (c) Theory: The descending chromatic scale.

II. Sight Reading

Book Three. Songs selected from Chapter XI, pages 109–117.

Songs selected from Chapter XII, pages 118–124. Songs selected from Chapter XIII, pages 125–128.

SIXTH GRADE, NINTH MONTH

I. Drill

- (a) Tone: The bridging tones in modulations.
- (b) Time: Complicated rhythms.
- (c) Theory: Modulations to remote keys.

II. Sight Reading

Book Three. Songs selected from Chapter XV, pages 153–168. Songs selected from Chapter XVI, pages 169–175.

SIXTH GRADE, TENTH MONTH

I. Drill

- (a) Tone: As in previous months.
- (b) Time: The dotted quarter-note beat, more advanced studies, i.e. nine-eighth and twelve-eighth measure.
- (c) Theory: Contrapuntal style.

II. Sight Reading

Book Three. Songs selected from Chapter XVII, pages 176-183.

Songs selected from Chapter XVIII, pages 184-192.

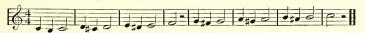
IV. TOPICAL OUTLINES - TONE

FOURTH GRADE 1

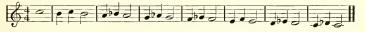
- 1. Tone Relations in the Diatonic Major Scale.
 - 1. Sequential Diatonic Successions.
 - a. Two Tones.
 - b. Three Tones.
 - c. Four Tones.
 - 2. Tones of the Tonic Chord.
 - 3. Tones of the Tonic Chord with Active Neighboring Tones.
 - 4. Active Tones, Resolved.
 - 5. Chord Figures.

Fourth Grade, first, second, third, and fourth months.

2. Sharp Chromatics; Diatonic Half-Step Progressions. Fourth Grade, fifth month.

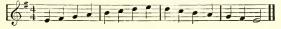


3. Flat Chromatics; Diatonic Half-Step Progressions.
Fourth Grade, eighth month.



4. Songs in the Natural Minor Scale.

Fourth Grade, tenth month.



FIFTH GRADE

5. Interval Drills.

Fifth Grade, first month.

(a) Thirds, sequence drill: (Key of E-flat)

do-mi, re-fa, mi-so, etc. \overline{do} -la, ti-so, la-fa, etc.²

¹ See footnote, Manual, Volume III, page 35.

² A line above a syllable denotes the upper octave; a line below denotes the lower octave.

(b) Fourths, sequence drill: (Key of C) do-fa-mi, re-so-fa, etc. do-so-la, ti-fa-so, etc.

(c) Fifths, sequence drill: (Key of C)

do-so-fa-mi, re-la-so-fa, etc.

do-fa-so-la, ti-mi-fa-so, etc.

(d) Sixths, sequence drill: (Key of E-flat)

 \underline{so} -mi-do, \underline{la} -fa-re, etc. \overline{do} -mi-so, ti-re-fa, etc.

(e) Sevenths.

The interval of a seventh occurs so rarely that sequential drill is not considered necessary.

- 6. The Introduction of Two-Part Singing. Fifth Grade, second month.
- 7. Melodies in the Harmonic Minor Scale. Fifth Grade, fourth month.



Sharp Chromatics; Skips to Sharps, Resolving Upward; the Whole Step Ascending.

Fifth Grade, sixth month.

Suggestion for Drill: The figures in the following chromatic drill may be sung in any order, associated with any tone of the diatonic scale and with each other.

\overline{do}	ti- do	āo−ti
ti	li-ti	ti-li
la	si-la	la-si
so	fi-so	so-fi
fa	mi-fa	fa-mi
mi	ri-mi	mi-ri
re	di-re	re-di
do	do	do

 Flat Chromatics; Skips to Flats, Resolving Downward; the Whole Step Descending.

Fifth Grade, eighth month.

\overline{do}	do-ti	ti-do
ti	te-la	la-te
la	le-so	so-le
so	se-fa	fa-se
fa	fa-mi	mi-fa
mi	me-re	re-me
re	ra-do	do-ra
do	do	do

10. Three Tones Ascending Chromatically. Fifth Grade, tenth month.



11. Three Tones Descending Chromatically.
Fifth Grade, tenth month.



SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

- Melodies in the Melodic Minor Scale. Manual, Vol. III, page 67.
- Modulations to Nearly-related Keys. Manual, Vol. III, page 78.
- The Introduction of Three-Part Singing. Manual, Vol. III, page 92.
- Four Tones Ascending Chromatically. Manual, Vol. III, page 100.
- Four Tones Descending Chromatically. Manual, Vol. III, page 105.
- Modulations to Remote Keys.
 Manual, Vol. III, page 114.

V. TOPICAL OUTLINES - TIME

FOURTH GRADE

 The Quarter-Note Beat; Quarter, Half, Dotted-Half, and Whole Notes and the Corresponding Rests.
 Fourth Grade, first and second months.

P = (=.)

2. The Quarter-Note Beat; Eighth Notes. Fourth Grade, third month.



 The Quarter-Note Beat; Dotted-Quarter and Eighth Notes. Fourth Grade, sixth month.

7.5

 Phrases Beginning on the Eighth Note before the Beat. Fourth Grade, ninth month.

611.

FIFTH GRADE

5. The Dotted Quarter-Note Beat; the Quarter and Eighth Note to a Beat.

Fifth Grade, third month.



 The Dotted Quarter-Note Beat; Three Eighth Notes to a Beat. Fifth Grade, fifth month.



The Dotted Quarter-Note Beat; More Advanced Studies.
 Fifth Grade, seventh month.

8. The Quarter-Note Beat; Dotted-Eighth and Sixteenth Notes. Fifth Grade, ninth month.



SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

- 9. The Eighth-Note Beat.
 Manual, Vol. III, page 72.
- The Dotted Quarter-Note Beat; More Advanced Studies. Manual, Vol. III, page 76.
- 11. The Half-Note Beat.
 Manual, Vol. III, page 84.
- 12. Four Equal Notes to a Beat. Manual, Vol. III, page 96.
- Triplets; Three Notes in the Time of Two. Manual, Vol. III, page 102.
- Syncopation.
 Manual, Vol. III, page 107.
- Complicated Rhythms.
 Manual, Vol. III, page 111.
- The Dotted Quarter-Note Beat; Advanced Studies. Manual, Vol. III, page 117.

VI. TOPICAL OUTLINES - THEORY

For the guidance of teachers using Book Three, this outline of theory problems includes also those covered in Book Two (as studied in Grades Four and Five, with the month in which each problem was introduced) also brief résumés of important facts developed and suggestions for drill in some of the topics.

FOURTH GRADE

- Study of the Characters of Notation and Marks of Expression as they
 occur in the songs of the course.
- The Place of do in all Keys with Flat Signatures. Fourth Grade, first month.
 - When flats are in the signature, the flat farthest to the right is on the same staff degree as fa. Therefore so is on the next staff degree above. Locate so-mi-do on descending lines (or spaces, as the case may be).
- The Place of do in all Keys with Sharp Signatures. Fourth Grade, second month.
 - When sharps are in the signature, the sharp farthest to the right is on the same degree as ti. Therefore, if ti is on a line, so-mi-do will be found on the next three descending lines; if ti is on a space, so-mi-do will be found on the next three descending spaces.
- The Place of do in the Key of C. Fourth Grade, second month.
 - With no sharps or flats in the signature, *do-mi-so* is on the first line below, the first and the second lines of the staff. This fact must be memorized by the children.
- 5. The Two-Part Round.
 Fourth Grade, fourth month.
- 6. Sharp Chromatics.

 Fourth Grade, fifth month.
 - The term "sharp" is equivalent to the phrase, "one half-step higher than"; thus "F-sharp" means "one half-step higher than F." The effect of the sharp (and of other chromatic signs) continues throughout the measure in which it occurs, unless canceled. The syllables for the sharp chromatic tones are: di, ri, fi, si, and li.

7. The Natural (or Cancel) used as a Sharp Chromatic.

Fourth Grade, fifth month.

In keys with flats in the signature, the sharp chromatic is sometimes indicated by a natural.

8. Flat Chromatics.

Fourth Grade, eighth month.

The term "flat" is equivalent to the phrase, "one half-step lower than"; thus "B-flat" means "one half-step lower than B." The syllables for the flat chromatic tones are: te, le, se, me, and ra.

9. The Natural Used as a Flat Chromatic.

Fourth Grade, eighth month.

In keys with sharps in the signature, the flat chromatic is sometimes indicated by a natural.

10. The Minor Mode.

Fourth Grade, tenth month.

Suggestion for Drill: The teacher sounds la from the pitchpipe on different low pitches and the children sing the ascending minor scale (from la to \overline{la}). She also sounds la on high pitches and the children sing the descending scale (from \overline{la} to la). In songs in minor keys the teacher tells the children that the song is in minor, and, in giving the key-note, sounds the pitch for the syllable la. The children find their first tone by singing ascending or descending tones of the tonic chord, la-do-mi, until the proper pitch is sounded. As soon as possible this process should be mental instead of audible. The children are not expected themselves to distinguish from the notation the fact that a song is in the minor mode. For the convenience of the teacher, the song analyses always give the key-note of the minor songs.

FIFTH GRADE

11. Interval Studies.

Fifth Grade, first month,

An interval is the difference in pitch between two tones and is named according to the number of staff degrees included in the written notation. In the study of intervals in Book Two, the emphasis is placed upon the recognition of intervals as they appear upon the

staff, that is, as an eye study. Therefore intervals are considered from the numerical standpoint and not according to the specific names; that is, they are considered as seconds, thirds, fourths, etc., but without the particular designation, major, minor, etc.

Seconds. Where adjacent staff degrees are occupied, the interval is called a second.

Thirds. Where three staff degrees are occupied, the interval is called a third. Therefore notes on adjacent spaces or on adjacent lines are a third apart.

Fourths. Where four staff degrees are occupied, the interval is called a fourth.

Fifths. Where five staff degrees are occupied, the interval is called a fifth. In fifths, both notes occupy lines or both notes occupy spaces.

Sixths. Where six staff degrees are occupied, the interval is called a sixth.

Sevenths. Where seven staff degrees are occupied, the interval is called a seventh. Both notes of the interval are on lines, or both are on spaces.

Octaves. Where eight degrees of the staff are occupied, the interval is called an octave. The same syllable is sung for both tones of an octave.



- The Notation of Two-Part Songs, from two staves and from one staff.
 Fifth Grade, second month.
- The Time Signature in Six-Eighth Measure.
 Fifth Grade, third month.
 - Although the time signature is indicated as six-eight, the children should be taught that there are two beats in a measure and that each beat may be represented in two ways: first, by a dotted-quarter note; second, by the rhythmic group, a quarter and an eighth note. This idea is expressed in the parenthesis after the time signature as follows:

6 8 (2.)

The meaning of this is two beats to a measure, each beat represented by notes the value of a dotted-quarter note.

14. The Key-Note in Minor Keys.

Fifth Grade, fourth month.

The only conclusive plan for distinguishing between major and minor keys is in the tonal effect of the song or composition. Nevertheless there are certain distinguishing points in the notation which will give a clew to determining the tonality as major or minor. The following signs will assist the teacher in the recognition of minor melodies:

First: When the first accented tone of the melody is la, when the final tone is la, or when the melody frequently centers around this tone and the tones of the minor chord, la-do-mi; and,

Second: When, in addition, the chromatic tone *si* occurs more or less frequently during the course of the composition, the song is probably in minor.

15. The Harmonic Minor Scale.

Fifth Grade, fourth month.

The Harmonic Minor Scale is the one most frequently used in building the chords of an accompaniment to a song in the minor mode. This scale differs from the Natural Minor Scale, or the minor scale which follows the signature of the composition, in that the seventh tone of the scale appears as a chromatic tone, si, and lies one half-step below the eighth, la. (See Manual, Vol. III, page 50.)

16. Simple Song Forms.

Fifth Grade, fifth month.

In the discussion of More Advanced Song Forms, Manual, Vol. III, page 86, reference is made to the work covered in the study of song forms in Book One and Book Two.

17. The Pitch Names of the Lines and Spaces of the Staff.

Fifth Grade, sixth month.

Method of Presentation:

- (a) Teach the children the names of the spaces on the staff, F, A, C, E.
 The fact that these spaces spell the word "face" will help the
 children to remember them. The drill may be conducted by
 pointing to the spaces of the staff on the board, by asking the
 children to find in their books all the notes on a given space, or
 in a number of other ways.
- (b) Teach the lines of the staff, E, G, B, D, F.

- (c) Teach the name of the space below the staff, D; the space above the staff, G; and the first added line below the staff, C.
- (d) Beginning on G, the second line, around which the G Clef curls, have the children name the lines and spaces up and down the staff to any given pitch.
- (e) Have the children spell words by writing notes on the staff, as for instance:



18. The Three-Part Round.

Fifth Grade, eighth month.

Method of Presentation: After the melody has been learned, the class is to be divided into three equal parts; the first part starts the song and when that part has arrived at the end of the first section, the second part begins at the beginning. When the second part has arrived at the end of the first section, the third part begins at the beginning. The three parts continue in this order, repeating the round again and again until the teacher indicates the close.

19. The Names of the Keys on the Piano Keyboard.

Fifth Grade, eighth month.

- Method of Presentation: The children are to learn the names of the keys on the keyboard diagram found on the inside back cover of the book. This diagram represents the keys of the piano. In learning to name the keys the following steps are advised:
- (a) Name the white keys. The teacher may indicate the key that is named C or the key that is named A. Teach the children to count up or down from the given key.
- (b) The names of the black keys should be learned through their association with the neighboring white keys. A black key may take its name from the white key to the left, in which case we use the same letter and add the word "sharp." The word "sharp" is equivalent to the term "one half-step higher than." A half-step is the distance from any key to its next neighbor, black or white, up or down the keyboard. The black key next to the right of C would, therefore, be named "C-sharp."
- (c) Black keys may also be named by their relation to the white keys to their right. A black key is called "flat" in connection with the name of the white key next to the right.

- (d) In some instances there is no black key between the two white keys, in which case the same rule for the use of the term "sharp" or "flat," indicating a half-step, may be applied. For example, there is a white key one half-step higher than B. This key may be called either "C" or "B-sharp." The children are to learn how to name the keys, giving two names to each black key, and also two names to the white keys which lie next to white keys.
- (e) Simple melodies from the book may be "played" upon the diagram, first selecting songs in the key of C, then in keys of one, two, and three sharps and flats. The children should recite the pitch names as they point to the keys. They should also learn to observe the place of the sharps and flats in the key signatures, and to follow them carefully in "playing" upon the keyboard diagram.

SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

- Building Major Scales in the Key of C and in Keys with Sharp Signatures, by the use of the Keyboard Diagram.
 Manual, Vol. III, page 67.
- Building Major Scales in Keys with Flat Signatures. Manual, Vol. III, page 68.
- Deriving the Key Signatures from all Major Scales. Manual, Vol. III, page 68.
- Building Minor Scales: a, Natural; b, Harmonic; c, Melodic. Manual, Vol. III, page 73.
- 24. The Theory of Time Signatures; Comparing the Quarter-Note Beat and the Eighth-Note Beat. Manual, Vol. III, page 73.
- 25. Modulations to Nearly-related Keys. Manual, Vol. III, page 80.
- 26. Continuation of the Theory of Time Signatures; Comparing the Quarter-Note and the Eighth-Note Beats with the Half-Note Beat. Manual, Vol. III, page 84.
- Continuation of the Study of the Form (Structure) of Songs. Manual, Vol. III, page 86.

- 28. The Notation of Three-Part Songs. Manual, Vol. III, page 93.
- 29. The Ascending Chromatic Scale. Manual, Vol. III, page 100.
- 30. The Descending Chromatic Scale. Manual, Vol. III, page 105.
- 31. Modulations to Remote Keys. Manual, Vol. III, page 114.
- 32. Contrapuntal Style.
 Manual, Vol. III, page 116.

PART THREE

CHAPTER OUTLINES

CHAPTER I. MELODIES REVIEWING TOPICS OF BOOK TWO

I. Tone Drill

No tone problems occur in the songs of Chapter I which were not treated in Book Two. The successive topics are mentioned in the analyses of the songs. It should be observed that the succession of songs in this chapter follows the order of topics as presented in the successive chapters of Book Two.¹

II. Time Drill

No new time problems appear in this chapter, although there are several new measure-forms which occur in the songs. These are listed below and the individual forms are also listed in connection with the song analyses. As was the case with the tone topics, the order of review time topics in this chapter follows the order of their presentation in the chapters of Book Two.²

Three-quarter measure	Six-eighth measure $\begin{pmatrix} \frac{6}{8} \end{pmatrix}$					
(1) f P	(2) (3) (4) (5) (6)	r-quarter		(9) (10) (11) (12) (13)	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	*
	(7) (8)		٦	(14)		

III. Theory Drill

No new theory problems occur in the songs of this chapter. The
meaning of the characters of notation and marks of expression
which occur in the songs should be explained to the pupils. The
teacher is referred to the Glossary, page 303, for an explanation
of the foreign expression marks.

² See Topical Outlines — Time, page 52, for a list of successive topics and for material for drill on topics presented in Book Two.

¹ See Topical Outlines — Tone, page 49, where the successive topics are given, and where suggestions are made for drill on topics of Book Two.

- The successive steps in Theory, which have been covered in previous grades through the study of Book Two, will be found in the Theory Outline on page 54. The methods suggested in Manual, Vol. II, are briefly reviewed.
- 3. The class should review:
 - (a) The study of the pitch names of the lines and spaces of the staff. (See page 57.)
 - (b) The study of the names of the keys on the keyboard diagram.¹ (See page 58.)

IV. Sight Reading

From this point the songs should be sight read in three steps as follows:

First Step: Singing the song with the words. Second Step: Singing the song with loo. Third Step: Singing the song by syllables.

Before singing the song with the words a careful analytical study of the song and its problems should be made, the words should be read and, if necessary, studied. In many cases it may be necessary to read the words several times so that the chief concentration may be placed upon the notes of the song. If the sight reading with words is not done with comparative readiness, or if it seems that the children are lost in the difficulties of the song when attempting them with words, try the song with loo or at least try the difficult phrases with loo. If this study does not accomplish the result of enabling the children to sing the song with words, then sing the difficult phrases with the syllables.

The point at which these studies are aiming is to enable children to sing at sight new music with words. When the children show themselves able to do this with comparative readiness, the third step, namely singing by syllables, may be omitted. Eventually it may be found possible to omit the second step, though in the songs of Book Four and in other future sight reading, the knowledge of syllables will often be helpful in overcoming difficulties.

V. Song Analysis and Interpretation

The Pearl; Book Three, page 5. Manual, Vol. III, page 121.

TONE: Tones of the diatonic major scale. The skips are only such as have been thoroughly practiced in the work of Book Two.

¹ See inside back covers of Book Three and of Manual, Vol. III.

TIME: One measure-form occurs which was not included in the study of Book Two, namely, measure-form number 2, found in the Time Drill for this chapter. (See page 61.) The other measure-forms are familiar, but if desired may be written upon the board as time problems for class drill.

THEORY: Finding do from the last flat by counting down four staff degrees. The song is in the key of B-flat major.¹

INTERPRETATION: Sing steadily but gently.

To the River; ² Book Three, page 6. Manual, Vol. III, page 122.

INTERPRETATION: Sing rather quickly and gently. Observe carefully the effect of the hold.

Past Three O'clock; Book Three, page 6. Manual, Vol. III, page 123.
TIME: Observe the introduction of the eighth note. The song includes measure-form number 1, found in the Time Drill for this chapter.
(See page 61.)

THEORY: Finding do from the last sharp, which appears on the staff degree representing seven of the scale. The song is in the key of G major. Observe also the repeat marks and the sign (pp), pianissimo, meaning, sing extremely softly.

"Andante." See Glossary.

INTERPRETATION: The song should be sung rather slowly and quite simply. Notice the pianissimo effect after the hold. A slight ritard in the last phrase will be effective.

Swallow, Swallow; Book Three, page 7. Manual, Vol. III, page 124.

TONE: Observe the introduction of the sharp chromatic.

TIME: There are no new time problems in the song, though it would be well to place the different measures on the board for drill.

THEORY: The song is in the key of D major.

Interpretation: Sing slowly and gently, observing the marks of expression.

Autumn Holiday; Book Three, page 8. Manual, Vol. III, page 125.

TIME: The song introduces the dotted-quarter and eighth notes.

THEORY: The song is in the key of E-flat major.

"Allegro." See Glossary.

INTERPRETATION: Sing briskly and with marked rhythm.

¹ Each major key is named at its first appearance in the song analyses of Book Three. The name of the key is given for every analyzed minor song.

² There are no new tone, time, or theory problems in this song, so the sub-topics are omitted. In all subsequent songs, the omission of a sub-topic indicates that there are no new problems under that topic.

Where Go the Winds; Book Three, page 9. Manual, Vol. III, page 126.

TONE: The new tonal problem is the flat chromatic, which occurs several times during the course of the song. Observe also in the fifth measure that the flat chromatic is followed by the diatonic scale tone, indicated by the natural.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 4. (See page 61.)

THEORY: Notice the notation for the flat chromatic and also the cancelling of the flat by means of a natural in the fifth measure.

Interpretation: Sing the several stanzas in the spirit suggested by the text, varying the expression in accordance with the poem.

The Song of the Lark; Book Three, page 10.

TIME: The song introduces the phrase beginning with the eighth note and includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 7, and 8. (See page 61.)

THEORY: The song is in the key of F major.

INTERPRETATION: Sing simply and not too quickly.

Welcome to Autumn; Book Three, page 10. Manual, Vol. III, page 127.

Tone: The song is in the key of F minor, harmonic form.

THEORY: The harmonic minor scale may here be reviewed. (See page 50.)

INTERPRETATION: Sing slowly and sadly.

The River Path; Book Three, page 11. Manual, Vol. III, page 128.

TONE: This song presents a review of two-part singing; also several chromatic tones in simple progressions are introduced.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 6. (See page 61.)

THEORY: "Andante lento." See Glossary.

INTERPRETATION: Sing slowly and softly, with well-sustained tones.

Seesaw (Three-Part Round); Book Three, page 11.

THEORY: The entire class first learns the melody of the round. The class is then divided into three equal parts. The first division starts the song, and when that group has arrived at the end of the first section, the second group starts the beginning of the song. When the second group has arrived at the end of the first section, the third group starts at the beginning. The three parts continue in this order, repeating the round again and again, until the teacher indicates the close.

Distant Sweden; Book Three, page 12. Manual, Vol. III, page 130.

TIME: Dotted-eighth and sixteenth notes occur in this song.

The song is in the key of E minor.

INTERPRETATION: Sing sadly and slowly, but do not let the song drag.

Daffydowndilly; Book Three, page 12. Manual, Vol. III, page 129.

TONE: The new tone problem is the approach to the chromatic tone by skip or by step.

THEORY: Observe the cautionary natural which appears in the fourth measure of the second staff, and is intended to guard against repeating the sharp in the previous measure.

INTERPRETATION: Sing slowly and gently.

The Meadow; Book Three, page 13. Manual, Vol. III, page 132.

TIME: The song introduces the dotted quarter-note beat, the quarter and eighth note to a beat. The song also includes the measure-forms, found in the Time Drill for this chapter, numbers 11, 12, and 13. (See page 61.)

THEORY: Observe the signs for first and second endings, also the rests (including a full measure rest) between the two stanzas. See notes on "The Owl," page 66 (under Theory).

INTERPRETATION: Sing briskly, with happy enthusiasm.

Cold the Blast May Blow; Book Three, page 14.

TIME: The new time problem is the dotted quarter-note beat, three eighth notes to a beat, and includes the measure-forms, found in the Time Drill for this chapter, numbers 9 and 10. (See page 61.)

INTERPRETATION: This well-known song by Lowell Mason, who has been styled the father of American school music, has long been a favorite with school children. The answering effect of the two voices is a happy thought. The song lends itself well to enthusiastic singing.

Milking Time; Book Three, page 15. Manual, Vol. III, page 133.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 14. (See page 61.)

Interpretation: Sing brightly, but not too quickly. This beautiful Norwegian folk song has been made widely known by a selection for string orchestra by Edvard Grieg, in which the song appears as the theme.

The Owl; Book Three, page 16. Manual, Vol. III, page 134.

TONE: The song is in the key of A minor and introduces a number of chromatic effects, among them the stepwise progression to the sharp chromatic.

TIME: The new time element is the dotted quarter-note beat, one beat to a measure. Although no essentially new principle is involved, there will be some difficulty at first in getting the effect of one beat to the measure.

THEORY: The new problem here presented is the introduction of measures of rest. At the beginning of the song, for instance, there are four measures of rest before the first repeat mark, and then three measures of rest before the voices begin singing. Likewise, later in the song, at one point two measures of rest, and at another three measures of rest, are indicated. These rests must be strictly observed by the children when the song is given with piano accompaniment, although it is not necessary to follow them when no piano is used. It is extremely desirable that the children should learn to count every rest when singing with piano accompaniment, and not be wholly dependent upon the teacher to know when to begin singing.

INTERPRETATION: Sing the song rather slowly, with a touch of awe in the tone quality. Observe carefully the marks of expression, and at the end allow the voice to die away, like the hooting of the owl in the distance.

The Race; Book Three, page 17. Manual, Vol. III, page 136.

THEORY: The song is in the key of C major.

INTERPRETATION: This song should be sung gently, and not too quickly.

Shepherds on the Hills; Book Three, page 18.

TONE: Ascending and descending chromatic passages are found at several points in the song. Let the pupils discover these places and practice them before sight reading the song. Note also that the song is contrapuntal ¹ in character, the second voice answering the first in an independent imitation.

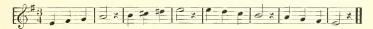
INTERPRETATION: Sing brightly, but not too quickly. Independence and freedom of the two parts must be developed by careful practice.

¹See Manual, Vol. III, page 116.

CHAPTER II. MELODIES IN THE MELODIC MINOR SCALE

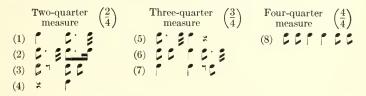
I. Tone Drill

It will be observed that the four upper tones of the ascending melodic minor scale, mi-fi-si- \overline{la} , sound in effect just like the four upper tones of the major scale, so-la-ti- \overline{do} . The descending melodic minor scale sounds like the natural minor scale.\(^1\) The following exercise should be given careful practice:



II. Time Drill

While no new time problems occur in this chapter, several new measure-forms will be found.²



III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to pupils.
- 2. Double Sharp. A character (x) which indicates the pitch two half-steps higher than the normal staff degree.
 - The children should practice finding on the keyboard diagram the keys which may be named by using the term "double sharp."
- Building major scales in the key of C and in keys with sharp signatures.
 - (a) An explanation has already been given of the meaning of the term half-step. (See page 58.) A step is the sum of two half-steps.

¹See Manual, Vol. III, page 49.

² As in Chapter I, and also in subsequent chapters, the new measure-forms found in each individual song are listed under the analysis of that song.

(b) The children are to learn to build scales, basing them on the following formula:

The teacher indicates the pitch upon which the scale is to be built. The children write a note for the pitch given and then add seven notes on the successive degrees of the staff above the given degree. A sign indicating whether the distance from one pitch to the next should be a step or half-step should be placed between each of the notes on the staff. The children should then place sharps where necessary to effect the proper arrangement of steps and half-steps. The following keys should be used: C, G, D, A, E, B, F^z, C^z.



- Naming key signatures. The children should sing a number of the songs in Chapter I, in which sharps occur in the signature, and then determine, —
 - 1st. Whether the song is major or minor.
 - 2nd. If in the major mode, the name of the key in which it is written.
- Building major scales with flat signatures. Using the same formula as before, the children should build scales from F, B², A², D³, G², and C².
 - They should then sing songs in flat keys, naming the major keys.
- 6. From the scale derive the key signatures for all major scales.

IV. Song Analysis and Interpretation

The Little Red Owl; Book Three, page 20.

TONE: This song, in the key of B minor, introduces the upper tetrachord of the melodic minor scale. This new tonal progression occurs in the third measure 2 of the soprano part, in the fourth measure of the alto part, and in the tenth measure of the alto part. The tone drills for the month should be sufficient preparation for the new tonal problem introduced in this song.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 8. (See page 67.) The change from four-quarter measure to three-quarter measure will necessitate careful attention on the part of the pupils.

THEORY: The song is in the key of B minor and introduces the tonal progression of the upper tetrachord of the melodic minor scale. This new theoretical element is to be taken as a new tonal progression and compared with so-la-ti-do of the major scale. At this point it is not necessary to study the melodic minor scale from the theoretical standpoint.¹

INTERPRETATION: The independent movement in the two parts will require that each be thoroughly mastered. The song should be sung rather slowly and with a spirit of mysterious awe.

Cinderella; Book Three, page 21. Manual, Vol. III, page 137.

THEORY: The song is in the key of A minor.

INTERPRETATION: Do not sing slowly, but express in the voice the sadness of the first stanza and the brighter hope of the second.

The Maypole; Book Three, page 22. Manual, Vol. III, page 138.

TONE: The first measure offers a new tonal problem upon which some drill should be given, *i.e.*, the three upper tones of the upper tetrachord of the ascending melodic minor scale approached by a leap. THEORY: "Allegretto." See Glossary.

ORY: "Allegretto." See Glossary.

The song is in the key of E minor.

INTERPRETATION: Sing with animation, though not too quickly. The song should breathe the spirit of rural fun.

The Frost; Book Three, page 23. Manual, Vol. III, page 139.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 2. (See page 67.)

¹ See Manual, Vol. III, page 73.

² In counting measures, begin with the first complete measure.

THEORY: The song is in the key of C-sharp minor.
INTERPRETATION: Sing rather slowly, but with spirit.

In Autumn; Book Three, page 23. Manual, Vol. III, page 140.

TONE: The next to last measure presents a tonal succession which should be drilled upon before the song is read by the students.

THEORY: "Adagio." See Glossary.

The song is in the key of B minor.

INTERPRETATION: Sing very slowly and sadly. This exquisite melodic gem is a portion of an ancient aria attributed to the ill-fated but romantic Stradella.

Summer's Done; Book Three, page 24. Manual, Vol. III, page 140.

TONE: Although there are no new tone problems in the song, the fifth measure 1 may require some drill before the song is read by the pupils.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 1. (See page 67.)

THEORY: The song is in the key of F minor.

INTERPRETATION: Sing with breadth and enthusiasm. The song is beautifully characteristic of the hills and valleys of Norway

My Bonny Pipes; Book Three, page 24. Manual, Vol. III, page 142.

THEORY: The song is in the key of C minor.

INTERPRETATION: Sing rather quickly, but with sentiment.

The Maid and the Brook; Book Three, page 25. Manual, Vol. III, page 142.

THEORY: "Andantino." See Glossary.

Beginning in the key of B-flat major, the song ends in G minor.

INTERPRETATION: Sing gently and not too quickly, with a slight ritard

in the last few measures. The song is a splendid example of the typical Russian folk song.

At the Window; Book Three, page 26. Manual, Vol. III, page 144.

TONE: Although no new problems occur, there are several places in the song which may require drill before accurate sight reading can be attempted.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 3 and 4. (See page 67.)

INTERPRETATION: Sing gently, but not too slowly. Observe carefully the marks of expression, and at the words "It was spring," and later at the word "bloom," build effective climaxes.

¹ See second footnote, page 69.

Happy Autumn Days; Book Three, page 27. Manual, Vol. III, page 143.

THEORY: Observe that this song illustrates the descending upper tetrachord of the melodic minor scale. The song is in the key of G minor.

INTERPRETATION: Sing rather quietly, but with enthusiasm, and with a slight ritard in the final phrase.

The Star; Book Three, page 27.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 5, 6, and 7. (See page 67.)

THEORY: The double sharp indicates a tone one half-step higher than the diatonic scale tone indicated by the signature. As suggested in the Theory Drill for the month, the children should study from the keyboard diagram the relationships of the double sharps to the other pitches. The song is in the key of G-sharp minor.

Interpretation: Sing the first phrase rather smoothly, the second phrase with vigor, the third phrase like the first, and the fourth phrase with a slight ritard. The second and third stanzas should be interpreted according to the text.

¹ See Manual, Vol. III, page 73.

CHAPTER III. THE EIGHTH-NOTE BEAT

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Eighth-Note Beat.

The study of the following measure-forms should be taken in connection with the study of the theory of the Eighth-Note Beat, as given in the section immediately following, on page 73.

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(2)			(6)				(26)				
(3) (4)	5 4		(7)			٣	(27)			مارا: مم	
(4)		5	(8) (9)			7	(28) (29)			7	
			(10)		٦	C	(30)			م ۲	_
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III. Theory Drill

 The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained. 2. The Eighth-Note Beat. In this form of measure, the beat is represented by an eighth-note. A sound two beats long would be represented by a quarter-note, two equal tones to a beat by sixteenth-notes, and other longer or shorter tones in proportion. The kind of note employed to represent a beat in nowise affects the quickness or slowness of the beat successions, i.e. the tempo of the composition.

Drills on the Eighth-Note Beat may be of two kinds:

- (a) Time drill with the measure-forms as given on page 72.
- (b) Written drill, in which the children transcribe given measures or portions of songs from the quarter-note beat into the eighth-note beat, or from the eighth-note beat into the quarter-note beat, making the corresponding changes in note values.
- 3. Building Minor Scales. The minor scale appears in three different forms, known as the natural form (sometimes called the primitive form), the harmonic form, and the melodic form. The first four tones of the three forms of the minor scale are the same and the difference occurs only in the upper four tones. These four-tone divisions of the scale are called tetrachords.
 - (a) The natural minor scale is built according to the following formula: Lower tetrachord, la-ti-do-re. Upper tetrachord, mi-fa-so-la.

The descending scale follows the same arrangement of intervals. (See page 49.)

(b) The harmonic minor scale is built according to the following formula: Lower tetrachord, la-ti-do-re.

Upper tetrachord, mi-fa-si-la.

Note that the seventh tone of the scale is sharped, si instead of so, and forms a leading tone, one half-step lower than the key note. The descending scale follows the same arrangement of intervals. (See page 50.)

(c) The melodic minor scale is built according to the following formula: Lower tetrachord, la-ti-do-re.

Upper tetrachord,

in ascending passages, mi-fi-si-la;

in descending passages, la-so-fa-mi.

Observe that the upper tetrachord differs in ascending and descending progressions. (See page 67.)

The upper tetrachord of the ascending melodic minor scale may be written in four different ways:

- By the use of two sharps, as in the minor keys of A, E, B, F*, and C*.
- (2) By the use of two naturals, as in the minor keys of C, F, B^b, E^b, and A^p.
- (3) By the use of a natural and a sharp, as in the minor keys of D and G.
- (4) By the use of a sharp and a double sharp, as in the minor keys of G[‡] and D[‡].
 - A fifth way also is possible; namely, by the use of two double sharps, as in the key of A[#] minor, but this key is so rarely employed that its study is hardly worth while at this point.

Four forms of upper tetrachord in the ascending melodic minor scale.



IV. Song Analysis and Interpretation

The Remembrance Bouquet; Book Three, page 28. Manual, Vol. III, page 146.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 5, 7, 8, 11, and 12. (See page 72.)

THEORY: The theory of the eighth-note beat has been presented in the Theory Drill of the chapter. The song is in the key of F minor.

INTERPRETATION: Sing with a well-marked and steady rhythmic swing.

The Gypsy Dance; Book Three, page 28. Manual, Vol. III, page 147.

Tone: Observe the rather unusual interval in the ninth and thirteenth measures, the skip from si to fa. This interval is characteristic of Gypsy music.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 6, 13, 16, and 18. (See page 72.)

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing rather slowly and gracefully.

Lovely Night; Book Three, page 29.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 9, 17, 19, 20, 21, and 23. (See page 72.) INTERPRETATION: Sing slowly and smoothly.

So Ignorant; Book Three, page 30. Manual, Vol. III, page 148.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, 3, and 4. (See page 72.)

INTERPRETATION: Sing the words very distinctly. The tempo should be as rapid as possible, consistent with clear pronunciation of the words.

Prince Baby; Book Three, page 30. Manual, Vol. III, page 148.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 25, 26, 27, 28, 30, 33, 34, 35, 36, and 37. (See page 72.)

Interpretation: Sing slowly and gently.

Dancing Song in May; Book Three, page 31. Manual, Vol. III, page 150.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 10 and 24. (See page 72.)

INTERPRETATION: Sing brightly and buoyantly, with well-marked climaxes at the points indicated by the expression marks of the song.

Well Met, Well Met; Book Three, page 32. Manual, Vol. III, page 152.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 29, 31, and 32. (See page 72.)

Theory: "Allegretto grazioso." See Glossary.

The song is in the key of E minor.

Interpretation: Sing rather slowly, but with graceful rhythm.

Mandolin Song; Book Three, page 32. Manual, Vol. III, page 153.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 22. (See page 72.)

INTERPRETATION: Sing gayly, with well-marked rhythm.

The Passing of Summer; Book Three, page 33. Manual, Vol. III, page 154.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 14 and 15. (See page 72.)

THEORY: "Allegretto patetico."

"Allarg. con espress." See Glossary.

"Lento."

The song is in the key of F minor.

INTERPRETATION: Sing sadly and not too quickly, observing the marks of expression.

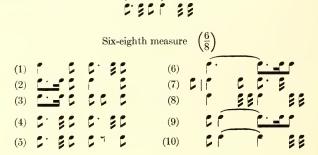
CHAPTER IV. THE DOTTED QUARTER-NOTE BEAT; MORE ADVANCED STUDIES

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Dotted Quarter-Note Beat; More Advanced Studies.

Only two new divisions of the beat occur in the songs of this chapter (; ; ; and | ; ; ;), although in combination with the rhythms previously studied these offer a number of new measure-forms for drill. The new beat groups should be given as patterns by the teacher, and the patterns should be imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below. The children should be taught to separate into groups instantaneously the notes belonging to each beat in the measure. Good sight reading involves a proper relating of the three rhythmic elements, the beat, the measure, and the phrase.



III. Theory Drill

The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.

IV. Song Analysis and Interpretation

Halloween; Book Three, page 34. Manual, Vol. III, page 156.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 5, and 7.

INTERPRETATION: Do not sing too quickly, but keep the swinging of the rhythm well defined.

The Huntsmen (Three-part Round); Book Three, page 34.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 10. (See page 76.)

Interpretation: Sing gayly and with enthusiasm.

Jingle, Jingle, Jinglety, Jing; Book Three, page 35. Manual, Vol. III, page 157.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 76.)

THEORY: "Allegro non troppo." See Glossary.

INTERPRETATION: Sing with joyous abandon.

The Listening Woods; Book Three, page 36. Manual Vol. III, page 158.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2 and 4. (See page 76.)

Interpretation: Sing rather slowly and with sentiment.

Theme; Book Three, page 36.

TIME: The theme includes the measure-forms, found in the Time Drill for this chapter, numbers 6 and 9. (See page 76.)

Theory: "Vivace." See Glossary.

The theme is in the key of A major.

Come Lassies and Lads; Book Three, page 37. Manual, Vol. III, page 159.

INTERPRETATION: This is one of the best examples of the old English folk song. It should be sung brightly and with well-marked rhythmic swing.

CHAPTER V. MODULATIONS TO NEARLY-RELATED KEYS

I. Tone Drill

- 1. Studies in Modulation.
 - (a) Sound various tones on the chromatic pitch-pipe; have the students call the given tone by one of the syllables of the scale and sing the descending scale from the given tone to <u>do</u>. An exception should be made in the case of ti, when the succession ti-do is to be sung.
 - (b) Sound any pitch on the chromatic pitchpipe; call that sound do, and have the children sing up or down the scale of that tone to any other tone of the scale designated by the teacher. While sustaining this tone, change the syllable to some other scale syllable as directed by the teacher. The sustained tone is called the "bridge tone." From the new syllable sing the descending scale to do, as directed in drill No. 1, step a, thus:

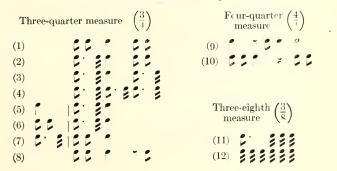


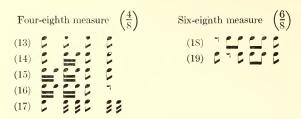
do re mi fa so la (bridge tone) fa mi re do

2. In the following four diagrams, the column to the left is the major or minor scale along which the students are to sing from a given pitch according to drill No. 1, step b. The column to the right is the scale of the new key to which the children modulate. The bridge-tone may be made from any tone of the first scale to any tone of the second in any one of the four given diagrams. While by means of these drills it may be possible to go from any key to almost every other key, the teacher is advised to practice only those modulations which occur in the songs of the book. (See letters above the staff indicating the changes of keys in the songs of Chapter V.)

II. Time Drill

There are no new time problems in the songs of this chapter, although a number of new measure-forms occur, as given below.





III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- 2. The word "modulation" means a change of key occurring in the course of a composition. In some instances the passage in the new key is very brief, while in others it is longer. In some cases the modulation is indicated by a change of key signature, while in other cases the modulation is indicated by sharps or flats on the staff. It will be noted by this that the sharps or flats occurring in the course of a composition may produce two effects:
 - (a) The introduction of chromatic tones for tonal variety.
 - (b) The change of the key of the piece.

This chapter includes songs illustrating both methods of modulation. Changes of key are indicated by letters, printed above the staff. A capital letter indicates a major key; a small letter indicates a minor key.

In applying syllables, the children are to sing the syllables of the key indicated by the letter. To do this it will be necessary for them to be able promptly to change the key according to the "bridge tone." A bridge tone is that tone of a composition which belongs to both keys, the one from which the composition is modulating, and the new key into which the piece is progressing. For example, in "Faithful Friends," page 38, the note G over the word "Bring," first measure of the second line, is the bridge tone. We sing this tone as so in the key that we are leaving, and as do in the key to which we are going. The children must learn to pronounce the bridge tone properly. To do this the voices should glide from the so into the do, so-o-do.

Practice in bridge tones is given under the tonal drills for this month.

Keys are said to be "nearly related" when most of the tones of the two scales are found in both keys. The smaller the difference in the number of sharps or flats in the two scales, the more nearly the keys are related; the larger the difference, the less nearly are the keys related. For example, the key of G is nearly related to the key of D, because G has one sharp and D has only two sharps. The scale of G and the scale of E are less nearly related, because E has four sharps. The modulations in this chapter are all to nearly-related keys.

IV. Song Analysis and Interpretation

Faithful Friends; Book Three, page 38. Manual, Vol. III, page 155.

TONE: The modulation in the song has been explained in the Tone Drill of the chapter, which should be adequate preparation for the sight reading of the song.

THEORY: Under the Theory Drill for the chapter an explanation is given of how to treat the song.

INTERPRETATION: Sing slowly and smoothly.

Clang! Clang! Clang! Book Three, page 38. Manual, Vol. III, page 160.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 79.)

THEORY: Observe the "Da capo" and "Fine." See Glossary.

INTERPRETATION: Sing with strong accentuation. The second part of the song, in contrast to the first, should be sung more smoothly.

On the Ling, Ho! Book Three, page 39. Manual, Vol. III, page 161.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1. (See page 79.)

THEORY: The song is in the key of E major.

INTERPRETATION: Sing rather quickly and joyously.

Naples; Book Three, page 40. Manual, Vol. III, page 162.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 11 and 12. (See page 79.)

THEORY: Observe the "Da capo (D. C.)" and "Fine."

INTERPRETATION: Sing in rather slow waltz time, brightly and with a well-marked rallentando just before the "Da capo."

The Snowflakes; Book Three, page 41. Manual, Vol. III, page 164.

INTERPRETATION: Sing brightly, with well-marked rhythm.

Near Autumn; Book Three, page 42. Manual, Vol. III, page 163.

Interpretation: Sing rather slowly, but rhythmically.

The Month of December; Book Three, page 42.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2, 3, 4, 5, 6, 7, and 8. (See page 79.)

INTERPRETATION: Sing rather slowly, but steadily. Call the attention of the pupils to the fact that the phrase in B-flat imitates the first part of the previous phrase in F.

Ye Olden Christmas; Book Three, page 43. Manual, Vol. III, page 165.

THEORY: "Allegro leggiero." See Glossary.

The song is in the key of A minor.

INTERPRETATION: Sing rather quietly and not too slowly.

Tree-Top Mornings; Book Three, page 44. Manual, Vol. III, page 166.

THEORY: "Vivace." See Glossary.

The song is in the key of A-flat major.

INTERPRETATION: A strong contrast should be drawn between the first phrase with its repetition at the end of the song and the phrases that intervene. The children should be led into the spirit of the song so that they will appreciate and sing with enthusiasm its contrasting portions.

Robin Goodfellow; Book Three, page 45. Manual, Vol. III, page 167.

INTERPRETATION: This fine example of the ancient English folk song should be sung rather quickly and steadily throughout.

Naughty Lisette; Book Three, page 46. Manual, Vol. III, page 170.

INTERPRETATION: Follow the changing sentiment of the words and the expression marks.

Sing Together (Three-part Round); Book Three, page 46.

INTERPRETATION: Sing brightly and rather quickly.

The Fisherman's Prayer; Book Three, page 47. Manual, Vol. III, page 168.

THEORY: "Poco Allegretto." See Glossary.

INTERPRETATION: Sing quietly and rather slowly.

A Hymn; Book Three, page 48. Manual, Vol. III, page 172.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 18 and 19. (See page 80.)

THEORY: In the study of this song, care should be taken that the children do not become confused in reading the two parts. The song is in the key of G-flat major.

Interpretation: Observe carefully the rule that ascending passages should be sung with a crescendo and descending passages should be sung with a decrescendo. Sing rather slowly and smoothly.

The Dance of the Fairies; Book Three, page 49. Manual, Vol. III, page 171. TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 13, 14, 15, 16, and 17. (See page 80.)

THEORY: Beginning in the key of B minor, a modulation to the key of B major is effected by a change of key signatures.

INTERPRETATION: The first part of the song should be sung with a broad waltz rhythm and the second part very rapidly and delicately.

The Seven Swan Ladies; Book Three, page 50. Manual, Vol. III, page 174. THEORY: Observe that in this song the modulations are indicated by changes of key signatures. The song begins in the key of A minor. modulates to the key of A major, and later returns to the key of A minor. Note that in this latter modulation the change of key is indicated by a signature of three naturals, which cancel the effect of the three sharps in the signature of the preceding portion of the song.

INTERPRETATION: As indicated, the song should be sung sadly but not slowly. Lead the children to see the meaning of the text of this song and to sing accordingly.

A Tree-Top Duet: Book Three, page 51. Manual, Vol. III, page 176. TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 10. (See page 79.)

THEORY: "Animato."

"Doloroso."
"Poco più lento."
"Molto ritardando."

INTERPRETATION: Follow the marks of interpretation and the meaning of the text. The song is an excellent drill in varying tone quality and expression.

CHAPTER VI. THE HALF-NOTE BEAT

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Half-Note Beat.

The study of the following measure-forms should be taken in connection with the study of the theory of the Half-Note Beat, as given below.

Two-half $\left(\frac{2}{2}\right)$ measure $\left(\frac{2}{2}\right)$	Three-half measure $\left(\frac{3}{2}\right)$	Four-half measure $\left(\frac{4}{2}\right)$
(1) F F (2)	(7) P P P P (8) P P	(15)
(3)	(8)	(17)
(4) (5) P	(10) (11)	(18) · · · · · · · · · · · · · · · · · · ·
(6)	(12)	(20) P. PP
	$(13) \qquad \qquad$	(21)

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained.
- 2. The Half-Note Beat. In this form of measure the beat is represented by a half-note. A sound two beats long would be represented by a whole-note, two equal tones to a beat by quarternotes, and other longer or shorter tones in proportion. The kind of note employed to represent a beat in nowise affects the quickness or slowness of the beat succession, i.e. the tempo of the composition. In music of a solemn character, such as hymns, the half-note beat is often employed.

Drills on the Half-Note Beat may be of two kinds:

- (a) Time drill with the measure-forms, as given above.
- (b) Written drill, in which the children transcribe given measures or portions of songs from the quarter-note beat or the eighth-note beat into the half-note beat, or from the halfnote beat into one of the other note units, making the corresponding changes in note values.

IV. Song Analysis and Interpretation

National Hymn; Book Three, page 52. Manual, Vol. III, page 177.

TIME: The song includes the measure-forms, found in the Time Drill

for this chapter, numbers 15, 16, 17, 18, 19, 20, and 21. (See page 84.)

INTERPRETATION: Sing with broad, well-marked rhythm.

Evening Hymn; Book Three, page 52. Manual, Vol. III, page 173.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 7 and 9.

Interpretation: Sing slowly and steadily.

Lead, Kindly Light; Book Three, page 53. Manual, Vol. III, page 178.

TIME: The song includes the measure-forms, found in the Time Drill
for this chapter, numbers 8, 10, 11, 12, 13, and 14.

INTERPRETATION: This familiar hymn offers quite a few difficulties in interpretation. The different stanzas require breathing points at different places. The children should be led to observe the meaning of the text and to breathe according to the proper rhetorical divisions of the words.

Father and Friend; Book Three, page 54. Manual, Vol. III, page 179.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, 3, 4, 5, and 6.

THEORY: The song is in the key of D-flat major.

INTERPRETATION: Sing with broad, flowing rhythm.

CHAPTER VII. MORE ADVANCED SONG FORMS

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

There are no new time problems in the songs of this chapter. The new measure-form is:

Two-quarter measure $\left(\frac{2}{4}\right)$

III. Theory Drill

- The meaning of the characters and marks of expression, as they
 occur in the songs of the course, should be explained to the pupils.
- 2. More Advanced Song Forms.
 - The essential elements in the form of any art are unity and variety, and good form results from a proper balance of these two elements. Unity is essential for intelligibility, variety for sustaining interest; unity is secured through repetition, variety through contrast.
 - These art principles find expression in the simple songs of childhood as truly as in the larger works of the masters.
 - The purpose of the study of form in this course is to lead the children to a closer observation of the principle of unity as expressed by the repetition of portions of the song they are studying, and of the principle of variety as expressed in the modification of recurring ideas and in contrasted ideas.
 - In Book One, much emphasis was placed upon the study of the simpler elements of form, where the object was the development of a vocabulary of musical ideas as expressed by figures, motives, and phrases. In Book Two the object was further to extend the child's power to follow the development of the composer's idea through the analysis of songs from the standpoint of phrase repetition and contrast. In some instances the phrase repetitions were found to be literal, in others, varied.
 - In their study of song analysis, the children were taught to designate the phrases by letters. The first phrase was called a, and the literal recurrences of that phrase were called by the same letter, a. A recurrence of the phrase, which differed in some respects but nevertheless left the phrase clear as to its identity, was called a-modified (a'); a second recurrence differing still otherwise

was called a'', etc. The other phrases of the song in their order were named, b, c, d, etc.; the repetitions were indicated by a repetition of the letter and the variations by modifying the letters. This same plan is followed in Book Three.

- In Book Two, emphasis was placed upon the element of unity as expressed in phrase repetitions, both literal and modified. In the study of modified phrases the purpose was to discover points of similarity with the previous appearance of the phrase. In Book Three, on the other hand, emphasis is to be placed not only upon points of similarity in the different portions of the song, but more particularly upon the means through which the composer secures variety. This will lead the students to the consideration of the many different types of phrase modification.
 - 1. Ornamental tones. See "Kathleen Aroon."
 - Şubstitution of new motives, figures, or single notes. See "Cossaek Song."
 - Borrowing motives from previous phrases. See "The Singers of the Sea."
 - 4. Change of key. See "A Word."
 - 5. Change of mode. See "The Nightingale."
 - 6. Sequential repetition. See "The Fountain and the Birds."
 - 7. Inverted imitation. See "The Old Apple Tree."
 - 8. Transposition. See "Back of the Bread."

A study of the analyses of the songs of Chapter VII will make clear the illustrations of these several means for phrase modification, and will also serve to prepare the teachers and students to analyze the songs in the subsequent chapters of Book Three. New features of this study will be located in the analyses of these songs as they occur in the course. It will be observed that phrase analysis is by no means an exact matter, but that much allowance may be made for differences of opinion.

IV. Song Analysis and Interpretation

Kathleen Aroon; Book Three, page 55. Manual, Vol. III, page 180.

THEORY: The analysis of this song by phrases is as follows: a, b, a, b, c, c', d, e. The means for modifying phrase c will be found in the use of an ornamental tone on the third beat of the first measure of phrase c'.

INTERPRETATION: Sing slowly and sadly, observing carefully the marks of expression. The hold in the fourth staff should be approached by a ritard.

White Sand and Gray (Three-part Round); Book Three, page 55.

THEORY: The song needs no explanation.

INTERPRETATION: Sing rather quickly.

Cossack Song; Book Three, page 56. Manual, Vol. III, page 180.

THEORY: The analysis of this song by phrases is: a, a, a', a'. The modification of phrases in this song is effected by the substitution of a new motive in introducing the modified phrase. Observe that all the phrases end alike, and that variety is introduced through the introductory motive of the phrase. The song is in the key of G minor.

INTERPRETATION: Sing briskly and with rough vigor. The words "Trot!"

Trot!" "Fly! Fly!" and "Beat! Beat!" should be sung with
marked emphasis and somewhat staccato. The effect of rushing,
urging, and pushing forward should be emphasized.

The Singers of the Sea; Book Three, page 56. Manual, Vol. III, page 182.

THEORY: The analysis of this song by phrases is: a, b, a, b, c, d, e, b.

The analysis is interesting through the fact that in two instances motives are borrowed from previous phrases by subsequent contrasting phrases; for example, phrase d borrows a motive from phrase c, and phrase e borrows a motive from phrase a. By this means a closely-knit unity and striking variety are achieved.

INTERPRETATION: Sing smoothly and with quiet simplicity.

The Lincolnshire Poacher; Book Three, page 57. Manual, Vol. III, page 182.

THEORY: The analysis of this song by phrases is: a, b, c, d, c, d, a', b.

The modification of a is effected in a striking manner by the hold upon the first note of the substituted introductory figure of the phrase.

INTERPRETATION: It may be necessary to explain the meaning of the word "poacher." Interesting references will be found in stories of Robin Hood and Scott's "Ivanhoe." The song should be sung jovially.

A Word; Book Three, page 58. Manual, Vol. III, page 183.

THEORY: The analysis of this song by phrases is: a, b, c, d, a', b', e, f. The modifications of phrases in this song are effected through a change of key. Phrases a and b are in the key of F minor and a' and b' in the key of A-flat, the relative major. Phrases c and e are alike in several respects, though it is questionable whether the similarity is sufficient to warrant calling them by the same letter. The song begins in F minor, and modulates to the key of A-flat major.

INTERPRETATION: The important point is to bring out the contrast in mode and sentiment. The song opens sadly and closes brightly. Observe also that the change in sentiment occurs at the change of key. In the next to the last phrase the sadness of the word "heavy" is emphasized by the minor quality of the chromatic tone.

The Old Apple Tree; Book Three, page 58. Manual, Vol. III, page 184.

TIME: The song includes the measure-form, found in the Time Drill for this chapter. (See page 86.)

Theory: "Vivo." See Glossary.

The analysis of this song by phrases is: a, a', a'', b, a'', b. The first modification of a is effected by sequential repetition of the phrase on a higher tone of the scale. In the second modification the sequential repetition is continued on a still higher tone, and a new form of modification is introduced through a device called inversion, in which the melody is turned upside down; i. e., the figure in the third measure of phrase a occurs in inverted form in the third measure of a''. The song is in the key of E minor.

INTERPRETATION: Though sung sadly the song should be sung rather quickly. Observe carefully the diminuendo in the fourth and sixth phrases.

The Nightingale; Book Three, page 59. Manual, Vol. III, page 184.

THEORY: A new use of the natural occurs in the second measure of this song. At this point the effect of the sharp in the same measure is canceled and the syllable sung as if no sharp had previously occurred. The analysis of this song by phrases is: a, b, a', c, a', d, a. The form of the song is made particularly interesting by the little humming interludes, which occur at the close of each regular phrase. These little interludes are varied, each one differing from the other. The modifications of the principal phrases are effected by a change of mode, the original phrase appearing in A minor and the modified phrase in C major.

INTERPRETATION: The song is to be sung slowly and sadly. Such ballads as this were at one time very popular, not only in England but with the peasantry of the European continent. In singing the song, it is sometimes a good plan to assign the lines to one or several soloists and have the class respond with the humming interludes.

New Year's Song; Book Three, page 60.

THEORY: The analysis of this song by phrases is: a, a', b, c, c', d, e. The modification of phrase a is effected by repeating the body of the

phrase one tone higher. The modification of phrase c is effected through a change of mode, c' being in the relative minor key, F-sharp minor. The attention of the children should be called to the fifth measure, in which the sharp chromatic in the alto part affects the last note as well as the first.

INTERPRETATION: Sing slowly and quietly, carefully observing the marks of expression. The last stanza should be sung more quickly and brightly.

In the Lists; Book Three, page 60. Manual, Vol. III, page 181.
THEORY: "Maestoso." See Glossary.

The analysis of this song by phrases is: a, a, a', a''. The first modification of a is effected by the substitution of a new motive to conclude the phrase. The second modification of a is effected by an alteration of the new motive that appeared in a'.

INTERPRETATION: This song is of extreme antiquity, dating back to the days of the crusaders. The poem is a modification of the original text and refers to the days of the tournaments. The novels of Scott may again be referred to for stories of this period. The song should be sung boldly, with well-marked accents. It would be advisable to have the children look up the meaning of the unfamiliar words in the text.

Patriotic Hymn; Book Three, page 61. Manual, Vol. III, page 186.

THEORY: The analysis of this song by phrases is: a, a', b, c, c'. The modification of a is effected by a temporary change of key. The modification of c is effected by a change in the last note, by which the song is brought to a complete close. Note the sequential repetition of the two motives in phrase b. This motive is borrowed from the final motive of the first phrase.

INTERPRETATION: The song should be sung with the effect of breadth and dignity. A broad ritard may be made at the conclusion of the final phrase.

The Fountain and the Birds; Book Three, page 62. Manual, Vol. III, page 186.

THEORY: The analysis of this song by phrases is: a, b, a, b', b'', b'''. The first modification of b is effected by means of a different closing tone. The phrase b'' consists of the sequential repetition of the first motive of the phrase b, and the sequential repetition is continued in phrase b'''. The song is in the key of E minor.

INTERPRETATION: Sing lightly and delicately.

Back of the Bread; Book Three, page 62. Manual, Vol. III, page 187.

THEORY: The analysis of this song by phrases is: a, b, a', b', a'', b'', a''',

b'. The modifications of phrase a are effected, in each case, by transposition of the final figure to a higher step in the scale. The modifications of b are of two forms; first, the substitution of a final note, as in b', and second, the sequential repetition on a higher tone, as in b''. The examples of a are particularly interesting because not only are they unusual, but because the sentiment of the song is developed with a peculiar appropriateness by the regular elevating of the figure.

INTERPRETATION: Each section of two phrases should be given with increasing fervor.

Song of the Winds; Book Three, page 63. Manual, Vol. III, page 188. Theory: "Rit. e dim." See Glossary.

The analysis of this song by phrases is: a, a', b, b', c, c', d. The modification of a is effected by repetition upon a higher degree of the scale. The modification of b is effected through repetition upon the next lower degree of the scale. The modification of c is effected by means of transposition to a lower key and by so shortening the time values that the figure may be repeated twice. Note further that the second ending should be analyzed as d'. Phrase d concludes in the key of D minor, the song being in that key, but d' ends in the relative major key, F major.

INTERPRETATION: The song should be sung impetuously. Each time the word "Blow" is sung there should be a marked crescendo ending almost with an explosion. The first ending should be quiet and somber; the second ending, though sung slowly, should be emphatic and bright.

Winter Clouds; Book Three, page 64. Manual, Vol. III, page 189.

THEORY: The analysis of this song by phrases is: a, a, a', a'', a. The two modifications of a are effected by means of sequential repetition and by the substitution of a new final figure. Phrase a' is in the relative major key, A-flat major. Observe that the last three phrases should be repeated. The song is in the key of F minor.

INTERPRETATION: Sing briskly and boldly, in the time of a lively march.

CHAPTER VIII. THE INTRODUCTION OF THREE-PART SINGING

I. Tone Drill

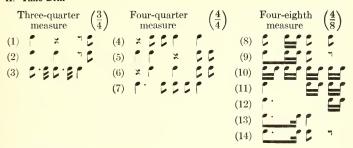
- 1. Review the three-part rounds of Part One.
 - (a) Seesaw; Book Three, page 11.
 - (b) The Huntsmen; Book Three, page 34.
 - (c) Sing Together; Book Three, page 46.
 - (d) White Sand and Gray; Book Three, page 55.
- Three-part chord exercises in major and minor. Divide the class into three equal groups. Practice the following exercises, alternating the parts, until each group can sing the upper, middle, and lower part.



- 3. Begin the study of three-part songs, Book Three, page 65. If the class is not strong in sight reading, the teacher may find it advisable to begin three-part singing with the song on page 67, or with the song on page 69.
- 4. In the interpretative study of three-part songs, a permanent assignment of parts should be made for each song.¹ Keep the children in the groups assigned until the song is learned, and for recreational singing continue the same division of the class. With the study of each new three-part song the assignment of parts should be alternated, thereby training the children to sing any part.
- 5. Any pupils who cannot reach the higher tones should be seated in the center of the room, in either the front or rear of the class, and should be allowed always to sing the second or third part.

¹ The treatment of voices in part singing is discussed on page 21.

II. Time Drill



III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- The children must learn to follow properly the three parts, first and second soprano and alto, as given on the two staves and, in some songs, on three staves.

IV. Song Analysis and Interpretation

Prayer; Book Three, page 65.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2.

INTERPRETATION: Sing rather slowly, with careful attention to the slight distinctions marked in the time of the several parts. By observing the rule that ascending passages should be sung with slight crescendo, and decrescendo given to descending passages, the children may be led to observe the places at which each of the parts should occasionally become more prominent.

Song of the Brook; Book Three, page 66.

INTERPRETATION: Sing in moderate tempo, very simply.

Good Night; Book Three, page 67.

INTERPRETATION: Sing slowly and quietly.

The Dandelions; Book Three, page 68. Manual, Vol. III, page 190.
INTERPRETATION: Sing rather quickly and gently.

Fair is the Summer; Book Three, page 69.

INTERPRETATION: Sing with extreme simplicity and very quietly.

I Dream in Quiet Sadness; Book Three, page 70.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing slowly and smoothly. Each part must be clearly maintained in order to give the chords their full effect.

The Spring (Three-part Round); Book Three, page 71.

INTERPRETATION: Sing joyously and rather quickly.

To the Old Long Life (Three-part Round); Book Three, page 72.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 5, and 6. (See page 93.)

INTERPRETATION: Sing quickly, with clearly defined rhythm.

The Forest Concert; Book Three, page 74.

INTERPRETATION: Sing with joyous buoyancy. Observe carefully the marks of expression.

The Comet; Book Three, page 76. Manual, Vol. III, page 192.

THEORY: "Sforzando, sfz, sf." See Glossary.

INTERPRETATION: Give much attention to the dramatic emphasis upon the humorous element of the song.

Chairs to Mend (Three-part Round); Book Three, page 77.

INTERPRETATION: Sing in moderate tempo. Additional interest and effectiveness can be given to the round by introducing different qualities of tone for the different calls.

The Evening Bells; Book Three, page 78.

INTERPRETATION: This lovely song well deserves careful study. Note that in certain phrases the alto voice must become prominent. Observe carefully the marks of expression.

The Voice of Evening; Book Three, page S0.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 9, 10, 11, 12, 13, and 14. (See page 93.)

INTERPRETATION: Sing very slowly and smoothly. This lovely melody is adapted from "Der Freischütz," Carl Maria von Weber's masterpiece, and is worthy of careful study.

Mother Dear; Book Three, Page S1.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 93.)

THEORY: The song is in the key of C minor.

INTERPRETATION: Sing with gentle motion.

Sing, O Sing; Book Three, page 82.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 7. (See page 93.)

INTERPRETATION: Sing gayly and rather quickly.

Barcarolle; Book Three, page 84.

INTERPRETATION: Sing rather slowly but with well-felt swinging rhythm.

Early to Bed (Three-part Round); Book Three, page 85.
INTERPRETATION: Sing brightly and not too slowly.

CHAPTER IX. FOUR EQUAL NOTES TO A BEAT

I. Tone Drill

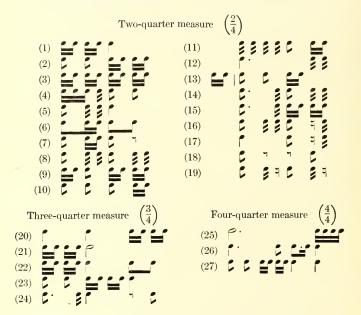
There are no new tone problems in the songs of this chapter.

II. Time Drill

Four Equal Notes to a Beat.

The new beat groups () should be given as patterns by the teacher, and the patterns imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below.

The remarks on page 76 regarding the beat, measure, and phrase rhythmic elements apply with equal force to the problems of this and subsequent chapters.



III. Theory Drill

The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.

IV. Song Analysis and Interpretation

Love's Power; Book Three, page 86.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 22. (See page 96.)

INTERPRETATION: Sing rather slowly and quietly. Do not hurry the sixteenth notes.

Cradle Song; Book Three, page 87. Manual, Vol. III, page 194.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 26 and 27. (See page 96.)

INTERPRETATION: Sing quite slowly and with deep sentiment. This is one of the loveliest of Franz Schubert's many beautiful songs.

The Minuet; Book Three, page 88. Manual, Vol. III, page 195.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 21 and 24. (See page 96.)

Interpretation: Sing in the rhythm of the minuet, with slow and graceful movement. This melody is taken from Mozart's famous opera, "Don Juan."

Brave of Heart and Warriors Bold; Book Three, page 88. Manual, Vol. III, page 196.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 15. (See page 96.)

THEORY: The song is in the key of E minor.

INTERPRETATION: Sing not too quickly, but with great enthusiasm and strong emphasis.

Bosnian Shepherd's Song; Book Three, page 89. Manual, Vol. III, page 197.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 20. (See page 96.)

THEORY: The song is in the key of A minor.

INTERPRETATION: This lovely song, with its ever changing measures, should be sung gently and with quiet emotion.

In Ocean Cave; Book Three, page 90. Manual, Vol. III, page 198.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 23. (See page 96.)

THEORY: The song is in the key of D Minor.

INTERPRETATION: Do not sing too quickly. This is one of the loveliest of the many beautiful and characteristic folk songs of Scandinavia, and should be studied carefully and appreciatively.

Dream and Snowflake; Book Three, page 91. Manual, Vol. III, page 200.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 16, and 17. (See page 96.)

THEORY: "Molto tranquillo." See Glossary.

INTERPRETATION: Sing slowly, with tender emotion. Moszkowski has written few melodies that are as appealing as is this lovely song.

Theme; Book Three, page 91.

THEORY: "Ma non troppo." See Glossary.

Sleep, My Child; Book Three, page 92. Manual, Vol. III, page 202.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 7. (See page 96.)

Theory: "Mässig langsam." See Glossary.

The song is in the key of A minor.

INTERPRETATION: Sing very gently, quietly, and slowly.

Marching Song; Book Three, page 92.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2, 10, and 11. (See page 96.)

INTERPRETATION: Sing in the tempo of a well-marked quickstep.

Nightingale, Sweet Nightingale; Book Three, page 93. Manual, Vol. III, page 203.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 6. (See page 96.)

THEORY: The song is in the key of B minor.

INTERPRETATION: This loyely and well-known Russian folk song should be sung slowly and sweetly.

At the Forge; Book Three, page 94. Manual, Vol. III, page 204.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 14, 18, and 19. (See page 96.)

THEORY: When singing this song with piano accompaniment, note that four measures of interlude occur between the close of the first division in F and the beginning of the second division in C.

INTERPRETATION: Sing rather slowly, but with strongly marked emphasis.

Observe the "Da capo" and "Fine."

The Bird Catcher; Book Three, page 95. Manual, Vol. III, page 206.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 13. (See page 96.)

INTERPRETATION: Sing happily, but not too quickly. This selection is from Mozart's famous opera "The Magic Flute," and is one of Mozart's happiest inspirations.

Theme; Book Three, page 95.

INTERPRETATION: Sing smoothly, without dragging.

Before I Open Drowsy Eyes; Book Three, page 96.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 4. (See page 96.)

INTERPRETATION: Sing rather slowly and delicately.

Theme; Book Three, page 97.

INTERPRETATION: Sing quietly and rather quickly, though without hurrying.

It Was A Lover and His Lass; Book Three, page 98. Manual, Vol. III, page 207.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 12. (See page 96.)

INTERPRETATION: This adaptation of the well-known song by Thomas Morley to Shakespeare's words should be sung gayly, though not too rapidly, with a well-marked rallentando at the close.

Glassy Lake; Book Three, page 99. Manual, Vol. III, page 209. Theory: The song is in the key of G minor.

INTERPRETATION: Sing rather slowly, but not sadly.

Theme; Book Three, page 99.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 25. (See page 96.)

THEORY: "Brio." See Glossary.

When I Go Out on My Wheel; Book Three, page 100. Manual, Vol. III, page 210.

INTERPRETATION: Sing gayly, rather quickly, and with well-marked rhythm.

The Trout; Book Three, page 101. Manual, Vol. III, page 211.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 96.)

INTERPRETATION: Sing with crisp, well-defined rhythm.

CHAPTER X. FOUR TONES ASCENDING CHROMATICALLY

I. Tone Drill

(a) Practice carefully the following tone drills:

la-si-la	la-li-ti	la-si-la-li-ti
so-fi-so	so-si-la	so-fi-so-si-la
fa-mi-fa	fa-fi-so	fa-mi-fa-fi-so
re-di-re	re-ri-mi	re-di-re-ri-mi
do- <u>ti</u> -do	do-di-re	do-ti-do-di-re

(b) Practice also the following exercise:



The progression at (1) is frequently written as follows:

II. Time Drill

Three-quarter measure
$$\left(\frac{3}{4}\right)$$

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- 2. In this chapter the children should learn the theory of the ascending chromatic scale. Already their study of scale structure, major and minor, has acquainted them with the fact that steps and half-steps occur at certain points in the diatonic scales. Moreover the study of chromatic tones has acquainted the children both with the place in the scale of the chromatic tones and with their syllable names. The study of the structure of the chromatic

scale, therefore, resolves itself into the organizing of the knowledge thus acquired into definite form. The formula for the ascending chromatic scale is as follows:

$$\textit{do-di-re-ri-mi-fa-fi-so-si-la-} \begin{cases} li\\te\\ -ti-\overline{do} \end{cases}$$

With the aid of the keyboard diagram, the children should work out the proper notation for this scale in all the keys, both those with sharps and those with flats in the signature. It is advised that all the notes of the chromatic scale be first placed upon the staff, and that the necessary chromatic signs be then added.

IV. Song Analysis and Interpretation

The Bluebirds; Book Three, page 102. Manual, Vol. III, page 213.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2. (See page 100.)

INTERPRETATION: Sing joyfully, the two voices maintaining a strong contrast as they answer each other.

Travel; Book Three, page 104. Manual, Vol. III, page 216.

Tone: Although presenting no example of four tones ascending chromatically, this song contains a number of chromatic passages for which the Tone Drills of the chapter afford the necessary preparation.

INTERPRETATION: Sing happily and quickly.

The Best Instrument; Book Three, page 105.

INTERPRETATION: Sing in moderate tempo and steadily. The ascending passage on the last staff should be marked by a strong crescendo.

The April Folk; Book Three, page 106. Manual, Vol. III, page 217.

INTERPRETATION: Sing gayly, though not too quickly, observing carefully the marks of expression.

Gay Liesel; Book Three, page 108. Manual, Vol. III, page 219.

INTERPRETATION: The first part of the song should be sung quietly and rather smoothly; the second part brightly, with well-marked rhythm.

CHAPTER XI. TRIPLETS: THREE NOTES IN THE TIME OF TWO

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

The new beat groups (should be given as patterns) should be given as patterns

by the teacher, and the patterns imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below. Note the remarks on page 76 regarding beat, measure, and phrase rhythmic elements.

Two-quarter $\left(\frac{2}{4}\right)$ measure $\left(\frac{2}{4}\right)$	Three-quarte measure	$\left(\frac{3}{4}\right)$	Four-quarter measure $\left(\frac{4}{4}\right)$
	(4)	(11)	
	(5)	(12)	
(3)	(6)	(13)	
	(7)	(14)	
	(8)		
	(9)	٠٠٠	
	(10)	ئ د	

III. Theory Drill

- The meaning of the characters of notation and the marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- 2. Triplets. These are explained under the Time Drill of this chapter.
- 3. Continue drill upon the ascending chromatic scale.

IV. Song Analysis and Interpretation

Punchinello; Book Three, page 109. Manual, Vol. III, page 220.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1.

INTERPRETATION: Do not sing too quickly, but make the words quite distinct. The triplets should be sung very distinctly, and each succeeding figure in which the triplet occurs should be sung with greater emphasis.

Row, Row, Row Your Boat (Four-part Round); Book Three, page 109.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 102.)

From a Bygone Day; Book Three, page 110.

TIME: The song includes the measure forms, found in the Time Drill for this chapter, numbers 5, 6, and 7. (See page 102.)

Interpretation: Sing slowly, quietly, and simply, noting carefully the marks of expression.

Theme; Book Three, page 111.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 11. (See page 102.)

THEORY: "Con fuoco." See Glossary.

The theme is in the key of E minor.

The Linden Tree; Book Three, page 112.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 10. (See page 102.)

INTERPRETATION: The first and second stanzas should be sung slowly and sadly; the first five phrases of the third stanza should be sung rather quickly and sharply, returning to the feeling of sadness in the final phrase.

Theme; Book Three, page 113.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 102.)

THEORY: The theme begins in the key of A minor, and closes in the key of E minor.

Robin Redbreast Told Me; Book Three, page 114. Manual, Vol. III, page 220.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 12 and 14. (See page 102.)

THEORY: "Semplice." Stringendo." See Glossary.

INTERPRETATION: Sing rather slowly and simply, observing carefully the marks of expression.

A Sailor's Life; Book Three, page 115. Manual, Vol. III, page 222.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 13. (See page 102.)

THEORY: Beginning in the key of F-sharp minor, a modulation to F-sharp major is indicated by a change of key signature.

INTERPRETATION: Observe the difference in effect between the minor melody of the first part of the song and the major melody that follows, and express this change of sentiment in the tone quality of the voices.

My Bedtime; Book Three, page 116. Manual, Vol. III, page 224.

INTERPRETATION: Sing rather slowly and very simply.

Theme; Book Three, page 116.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 4. (See page 102.)

Soring's Messenger; Book Three, page 117. Manual, Vol. III, page 223.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 102.)

INTERPRETATION: Sing slowly, carefully following the marks of expression.

CHAPTER XII FOUR TONES DESCENDING CHROMATICALLY

Tone Drill. Four Tones Descending Chromatically.

(a) Practice carefully the following tone drills:

ti -do -ti	ti-te-la	ti-do-ti-te-la
`la-te-la	la-le-so	la-te-la-le-so
so-le-so	∫ so-se-fa	so-le-so-se-fa
	so-fi-fa	so-le-so-fi-fa
mi-fa-mi	mi-me-re	mi-fa-mi-me-re
ra-ma-ra	re-ra-do	re-me-re-ra-do

(b) Practice also the following exercise:



The progression at (1) is usually written as shown at (2).

II. Time Drill

There are no new time problems in the songs of this chapter.

III. Theory Drill

- The meaning of the characters of notation and the marks of expression should be explained to the pupils.
- 2. Double Flat. This character (^{??}) indicates the pitch two half-steps lower than the normal staff degree. The children should practice finding on the keyboard diagram the keys which are named by using the term "double-flat."
- 3. The children should learn the theory of the descending chromatic scale. Their study of the structure of the major and minor diatonic scales and of the ascending chromatic scale, and their study of descending chromatic tones, has prepared them for the work here outlined. The formula for the descending chromatic scale is as follows:

 \overline{do} -ti-te-la-le-so- $\begin{cases} se \\ fi \end{cases}$ -fa-mi-me-re-ra-do

With the aid of the keyboard diagram, the children should work out the proper notation for this scale in all keys, both those with sharps and those with flats in the signature.

IV. Song Analysis and Interpretation

The Hillside; Book Three, page 118. Manual, Vol. III, page 226.

TONE: The new tonal problem as outlined in the Tone Drill of the chapter occurs in the twelfth measure of the song.

INTERPRETATION: Sing slowly and gently.

Gypsy Maidens; Book Three, page 118.

TONE: The new tone problem, so-fe-fa-mi, occurs twice in the second section of the song, on page 119. It will be noted, however, that the so is understood instead of expressed, the alto part in reality taking the tone mi. The passage should be practiced, however, by thinking so at this point.

THEORY: The song is in the key of C-flat major.

INTERPRETATION: Do not sing too quickly, but maintain a well-marked rhythm.

Robin Redbreast; Book Three, page 119. Manual, Vol. III, page 228.

TONE: The chromatic scale effects in this song are quite difficult and will require careful study. The song itself, when well sung, is beautiful and will repay the study.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing quite slowly and sadly. The descending chromatic scale passages should be sung with a well-defined decrescendo.

Rain in Summer; Book Three, page 120.

INTERPRETATION: The first part of the song should be sung quickly and in sharp contrast to the second part of the song.

Theme; Book Three, page 121.

INTERPRETATION: Sing slowly, with much feeling.

Good Night, Pretty Stars; Book Three, page 122.

INTERPRETATION: Sing slowly and sweetly.

Theme; Book Three, page 123.

THEORY: "Largo." See Glossary.

INTERPRETATION: This theme, one of the loveliest melodies that has ever been written, should be sung very slowly and smoothly.

Friends; Book Three, page 124. Manual, Vol. III, page 224.
INTERPRETATION: Sing rather slowly and quietly.

CHAPTER XIII. SYNCOPATION

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. Syncopation.

Most of the new rhythms of this chapter involve more than one beat. It will be necessary for the teacher to give patterns of the new rhythms, which the children are to imitate, singing them to the descending scale until the rhythm is mastered. The class and individuals should then drill upon the measure forms outlined below.

Two-quarter measure $\begin{pmatrix} 2\\ \overline{4} \end{pmatrix}$

- (1) [] [] (2) [] **=**
- (4)
- (3)
- III. Theory Drill
 - The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
 - Syncopation. A displacing of the accent, so that it occurs upon an unusual part of the measure.
 - 3. Continue drill upon the descending chromatic scale.

IV. Song Analysis and Interpretation

The Squirrels; Book Three, page 125. Manual, Vol. III, page 227.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1.

INTERPRETATION: Sing rather quickly, observing the staccato effects as marked.

Themes; Book Three, page 125.

TIME: The themes include the measure-form, found in the Time Drill for this chapter, number 3. Theme I also includes measure-form number 1.

THEORY: Theme I is in the key of E minor.

Fairy Revelry; Book Three, page 126.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 107.)

THEORY: Observe that the second stanza closes with several additional measures. Such supplementary portions of a composition are called the "coda."

INTERPRETATION: Sing brightly, marking sharply the syncopated measures.

The Exiles; Book Three, page 127. Manual, Vol. III, page 229.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 5, and 6. (See page 107.)

THEORY: The song is in the key of E minor.

INTERPRETATION: Sing slowly, marking the accented tones heavily.

The Sandman; Book Three, page 128. Manual, Vol. III, page 230. Interpretation: Sing rather slowly and very simply.

CHAPTER XIV. MISCELLANEOUS SONGS IN ONE, TWO, AND THREE PARTS

I. Tone Drill

There are no new tone problems in the songs of this chapter.

The class should review:

- (a) Interval Drills. (See Manual, Vol. II, page 87.)
- (b) The Harmonic Minor Scale. (See Manual, Vol. II, page 99.)
- (c) The Melodic Minor Scale. (See Manual, Vol. III, page 67.)

II. Time Drill

- The class should be drilled on selected measure-forms from the following pages of Manual, Vol. III: 61, 67, 72, 76, 79, 80, 84, 93, 96, 102, and 107.
- 2. There are no new time problems in the songs of this chapter, though the following new measure-forms occur:

Six-eighth measure $\begin{pmatrix} 6 \\ 8 \end{pmatrix}$ (1) $\begin{pmatrix} 1 \\ 2 \\ 3 \end{pmatrix}$ $\begin{pmatrix} 1 \\ 4 \\ 4 \end{pmatrix}$

All of these measure-forms appear in the song "Morning," Book Three, pages 150 and 151, Manual, Vol. III, page 252.

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- 2. Review the class on the following points of musical theory:
 - (a) Building Major Scales. (See Manual, Vol. III, page 67.)
 - (b) Building Minor Scales, Natural, Harmonic, and Melodic. (See Manual, Vol. III, page 73.)

IV. Song Analysis and Interpretation

In the songs of this chapter the pupils should be led to study the tone, time, and theory problems as they find them in the notation of the

¹ Book Three, pages 129-152.

song; where there are problems which seem to offer such difficulties that the sight reading would not be effective, the problem should be placed upon the board and the class drilled upon it until ready to attack the sight reading of the song.

The class should also read the words of the song before singing it, and should discuss the interpretation which should be given to the song, deciding from the notation and from the text the character of tone quality and tempo, as well as other points of interpretation which will best express the sentiment of the composer.

Because the material of this chapter is in the nature of a review, it is thought unnecessary to give a detailed analysis of the technical problems or of the interpretation of each song.

CHAPTER XV. COMPLICATED RHYTHMS

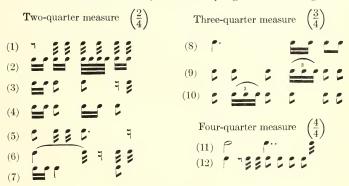
I. Tone Drill

There are no new tone problems in the songs of this chapter. The class should review:

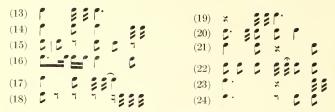
- (a) Drill in Modulations. (See page 78.)
- (b) Four Tones Ascending Chromatically. (See page 100.)
- (c) Four Tones Descending Chromatically. (See page 105.)

II. Time Drill. Complicated Rhythms.

- In each instance the new rhythm is to be written upon the board and studied from its relationship to the beat. The teacher then gives a pattern of the new rhythm, which the pupils practice to the descending scale until mastered. The class is then ready for the study of the measure-form in which the rhythm is found.
- 2. Many of the rhythms involve a carrying over of the tone from one beat into another. Where this is the case it will be necessary for the rhythmic pattern to include the two or more beats involved in the complete rhythm. Furthermore, in the study of these rhythms the measure-forms should be placed upon the board and the children should indicate by figures the point in the notation at which each beat occurs. A similar analysis should be made of the difficult rhythmic problems as they occur in the songs, each difficult measure being analyzed according to the points at which the beats occur, before attempting to read the song.



Six-eighth measure $\left(\frac{6}{8}\right)$



Five-quarter measure
$$\begin{pmatrix} \frac{5}{4} \\ \end{pmatrix}$$
 (25)

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained.
- Review the construction of the Chromatic Scale Ascending, and the Chromatic Scale Descending. (See pages 100 and 105.)

IV. Song Analysis and Interpretation

The interpretation of the songs should be carefully studied by the pupils with reference both to the musical content and to the text.

Dragon Flies; Book Three, page 153. Manual, Vol. III, page 261.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 15, 17, and 18.

The Fountain; Book Three, page 154. Manual, Vol. III, page 256.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 16 and 20.

THEORY: The song is in the key of E minor.

Themes; Book Three, page 155.

TIME: The themes include the measure-forms, found in the Time Drill for this chapter, numbers 8 and 11 (see page 111); and 25 and 26. (See page 112.)

THEORY: "Grazia." See Glossary.

Lullaby; Book Three, page 156. Manual, Vol. III, page 258.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 13 and 19. (See page 112.)

Skating Song; Book Three, page 157.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 12. (See page 111.)

The Southland; Book Three, page 158. Manual, Vol. III, page 262.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2 and 7. (See page 111.)

The Low-backed Car; Book Three, page 160.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 21, 22, 23, and 24. (See page 112.)

Jack Frost; Book Three, Page 162. Manual, Vol. III, page 264.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 4. (See page 111.)

THEORY: "Pochiso."

"Scherzando."

"Dal Segno, D. S."

The song is in the key of A minor.

Ladybird; Book Three, page 163. Manual, Vol. III, page 275.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1. (See page 111.)

The Boys' Song; Book Three, page 164. Manual, Vol. III, page 267.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5 and 6. (See page 111.)

THEORY: Beginning in the key of D minor, the song closes in the key of D major.

Choral Song of Illyrian Peasants; Book Three, page 166.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 14. (See page 112.)

Come, Dance with Me; Book Three, page 168. Manual, Vol. III, page 270.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 9 and 10. (See page 111.)

CHAPTER XVI.1 MODULATIONS TO REMOTE KEYS

I. Tone Drill

- 1. No new tone drills are necessary as preparation for the study of this chapter. The students should review the drills of Chapter V, Manual, Vol. III, page 78. It will be observed, in the study of the songs of Chapter XVI, that frequently the observance of the "bridge tone" is unnecessary, and the student can proceed directly from the last tone in one key to the first tone in the new key.
- Where it is desired, more advanced modulations may be studied by using any tone of the chromatic scale as bridge tone to any other tone of the major, minor, or chromatic scales.

0 /	<i>'</i>	
\overrightarrow{do}	do	
ti	ti-do	
li	li-ti-do	
la	la-so-fa-mi-re-do	
si	si-la-so-fa-mi-re-do	
so	so-fa-mi-re-do	
fi	fi-so-fa-mi-re-do	
fa	fa-mi-re-do	
mi	mi-re-do	
ri	ri-mi-re-do	
re	re-do	
di	di-re-do	
do	do	
do	do	
ti	ti-do	
te	te-la-so-fa-mi-re-do	
la	la-so-fa-mi-re-do	
le	le-so-fa-mi-re-do	
so	so-fa-mi-re-do	
se	se-fa-mi-re-do	
fa	fa-mi-re-do	
mi	mi-re-do	
me	me-re-do	
re	re-do	
ra	ra-do	
do	do	

Book Three, pages 169-175.

II. Time Drill

There are no new time problems in the songs of this chapter.

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
- 2. Modulations to Remote Keys. The modulations in this chapter are effected in the same manner as the modulations in Chapter V. A review of the tone studies of bridge tones for that chapter will be helpful here. Remote keys are those in which few tones are common to both keys. A large difference in the number of flats or sharps in the key signature indicates a remote key relationship.

IV. Song Analysis and Interpretation

Each song of the chapter is to be carefully studied before the children attempt to read it. This study should take the form not only of a discussion of the technical points involved in the song, such, for instance, as the tone problems, including the modulations, the time problems, etc., but should also include a careful consideration of the interpretation of the song from the standpoint both of its musical content and the ideas in the text of the song. It has not seemed necessary to give details regarding technical problems or interpretation of the songs of this chapter, because the pupils, under the guidance of the teacher, should be able to determine these matters for themselves.

CHAPTER XVII.1 CONTRAPUNTAL STYLE

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

There are no new time problems in the songs of this chapter, although the following measure-form appears for the first time:

Three-quarter measure $\left(\frac{3}{4}\right)$ See "In Life if Love We Know Not," Book Three, page 181; Manual, Vol. III, page 284.

III. Theory Drill

- 1. Contrapuntal Style. The term "contrapuntal" means that the different voices or parts are of equal importance and are independent. This, for example, is the case in rounds, all parts being equally important and independent of each other. One or two canons have already been studied. A canon is similar to a round with the exception that the singers do not go back and sing the same music over again, but one voice sings the melody through once, and the other voice follows a little later. Canons may be not only in the unison, in which case a second voice follows the first voice with the same tones, but may be at different intervals, the second voice following the first on different tones of the scale. "Apollo's Cows," page 176, is a canon in the unison, while "The Swing," page 178, begins as a canon in the unison but in the last measure of the second brace becomes a canon in the fourth below, the second part following the first part a fourth lower. On page 179 we find a three-part canon in the unison, and on page 181 another canon in two parts in the fourth below.
- The key of C-sharp major appears for the first time in the threepart round, "Turn Again, Whittington," Book Three, page 177.

IV. Song Analysis and Interpretation

Before sight reading the songs of this chapter the students should give careful study to each song, both from the standpoint of the technical elements of the song and from the standpoint of the interpretation.

¹ Book Three, pages 176-183,

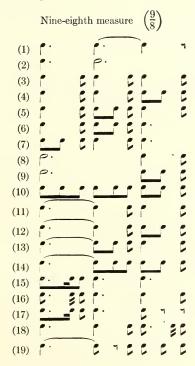
CHAPTER XVIII. THE DOTTED QUARTER-NOTE BEAT; ADVANCED STUDIES

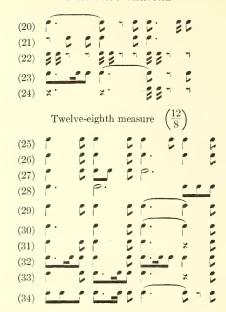
I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Dotted Quarter-Note Beat; Advanced Studies.

There are no new problems in the division of tones within the beat, but the measure-forms are new in that three and four beats to the measure are offered for study in the Dotted Quarter-Note Beat. Where there are three beats in a measure, the time signature is nine-eight; where there are four beats in a measure, the time signature is twelve-eight.





III. Theory Drill

There are no new theory problems in this chapter, although the new time element introduces the new time signatures nine-eight and twelve-eight. These are explained under the Time Drill of this chapter.

IV. Song Analysis and Interpretation

The interpretation of the songs in this chapter should be carefully studied by the students, having reference both to the musical content of the song and to the text.

Winter Longing; Book Three, page 184. Manual, Vol. III, page 290.

TIME: The song includes the measure-forms, found in the Time Drill
of this chapter, numbers 1, 2, 3, 5, 6, 7, and 21. (See page 117.)

THEORY: The song is in the key of C minor.

The Joys of Summer; Book Three, page 185. Manual, Vol. III, page 283.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 18, 19, and 20. (See page 117.)

Sweet Repose is Reigning Now; Book Three, page 186.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 9, and 10. (See page 117.)

Themes; Book Three, page 187.

TIME: The themes include the measure-forms, found in the Time Drill for this chapter, numbers 15, 23, 28, and 30. (See pages 117 and 118.)

The Cuckoo Clock; Book Three, page 188.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 16, 17, 22, and 24. (See pages 117 and 118.)

In the Garden; Book Three, page 190.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 11, 12, 13, and 14. (See pages 117 and 118.)

He Shall Feed His Flock; Book Three, page 192. Manual, Vol. III, page 289.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 25, 26, 27, 29, 31, 32, 33, and 34. (See page 118.)

PART FOUR - PATRIOTIC AND DEVOTIONAL SONGS

These familiar selections are given in the form of four-part music for soprano, alto, tenor, and bass. It is not expected that there will be bass voices in classes using Book Three. The songs are, however, presented in this four-part arrangement for two reasons: first, that the children may learn to follow their parts in such an arrangement, and second, in order that in ensemble singing the pupils who are using Book Three may have the same arrangement of these patriotic and devotional songs as the pupils who are using Book Four.

Occasionally in classes using Book Three some of the boys' voices may have lowered sufficiently to enable them to carry the tenor part. In such cases these pupils may be able to sing the tenor by following the voices of pupils who have learned to read from the bass staff.

ACCOMPANIMENTS FOR SONGS IN BOOK THREE





To the River



Past Three O'clock

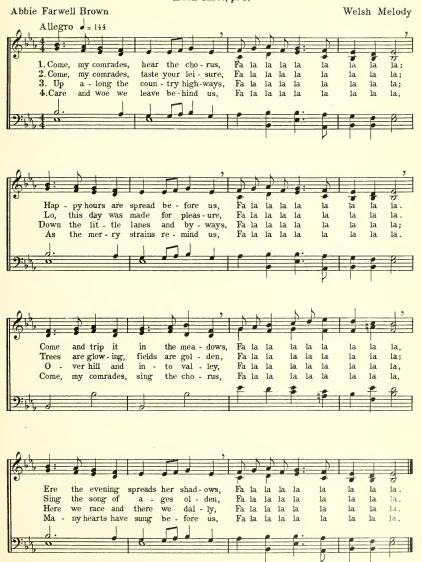
(Book Three, p. 6) James Fortescue English Folk Song Andante = 96 Past three o' and a cold, fros - ty morn clock, good mor - row, mas - ters all. poco cresc. in your beds you're peace - ful - ly Un - der the sleep - ing, the round, you rest at lei - sure; Safe is your your 3. When morn - ing breaks, and slum - ber is end - ed, stars our watch we are keep - ing. Past three o' clock. house and is your Past three o' clock. treas - ure. and a thanks, your homes who've de clock, fend - ed. Past three o' morn ing: Past three o' - clock, good mor-row masters

Swallow, Swallow



Autumn Holiday

(Book Three, p. 8)



Where Go the Winds



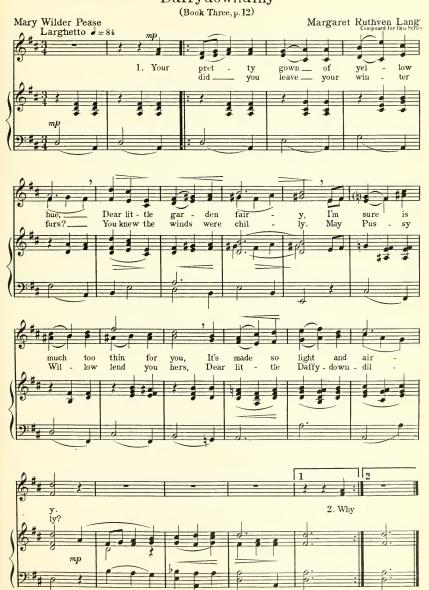
Welcome to Autumn

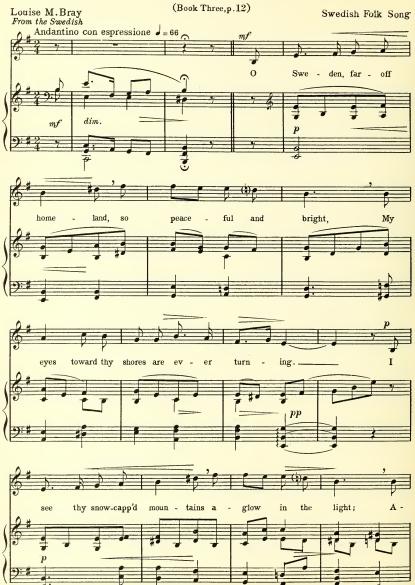


The River Path



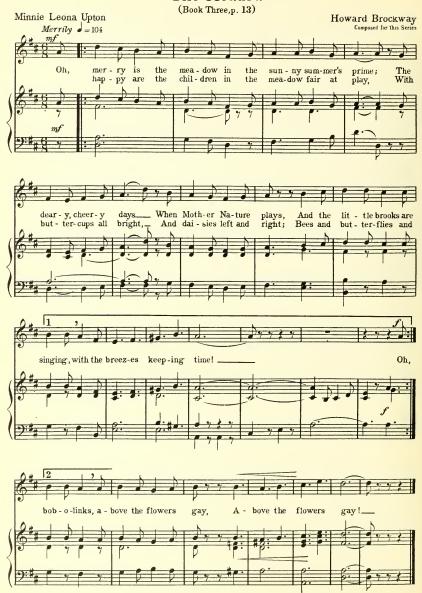
Daffydowndilly











Milking Time

(Book Three,p. 15)

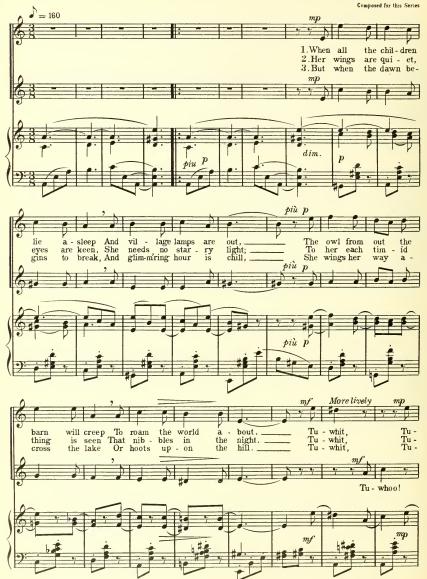
Norwegian Folk Song



Laurence Alma-Tadema

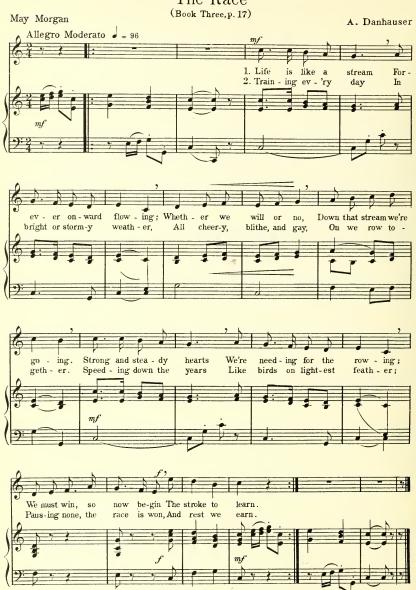
(Book Three, p. 16)

Granville Bantock





The Race



(Book Three, p. 21)

French Folk Song





The Frost

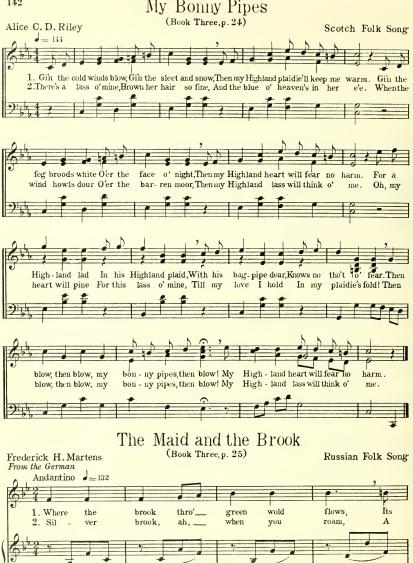
(Book Three, p.23) Nathan Haskell Dole Russian Folk Song From the Russian =72 the North, __ Steal - ing forth by 1. Comes from night; the North, __ Steal ing forth by 2. Comes the Frost____ from night; To Thro' the win - dow - panes. He has the house ____ en - trance gains To the house __ en - trance gains Thro' the win - dow - panes. And whersi - lent wings O'er the keen wide spar - kling eyes, And on By pow'rs, White as he goes, his weird mag-ic earth fast he flies. And the win - ter he brings! snow - flakes he Sil - ver strows ferns, sil - ver flow'rs.

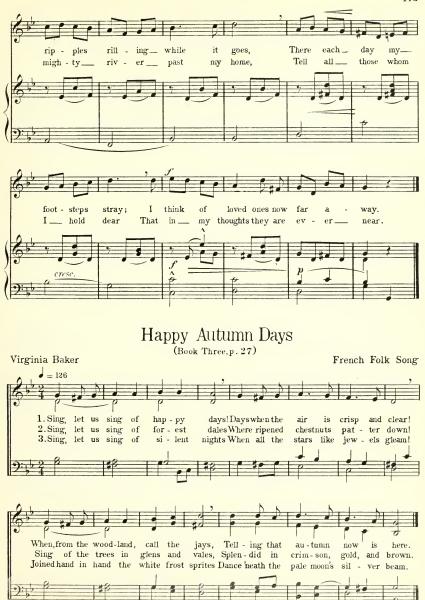






My Bonny Pipes



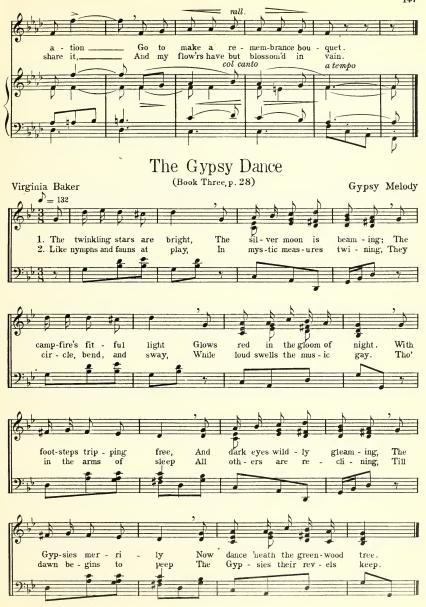




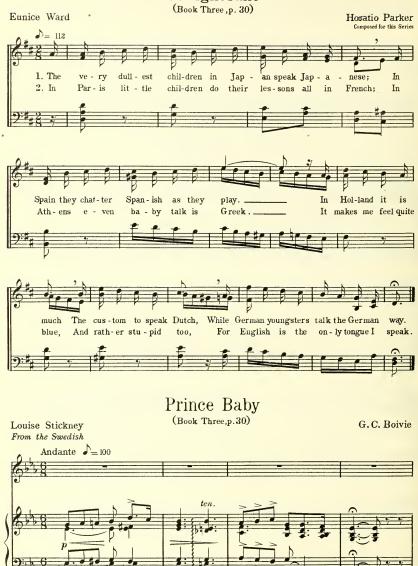


The Remembrance Bouquet





So Ignorant





Dancing Song in May



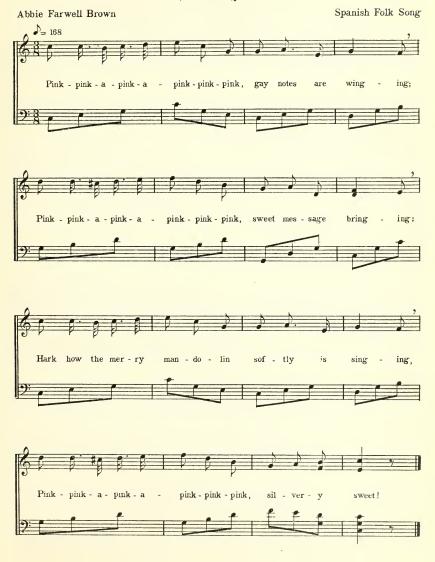


Well Met, Well Met



Mandolin Song

(Book Three,p. 32)

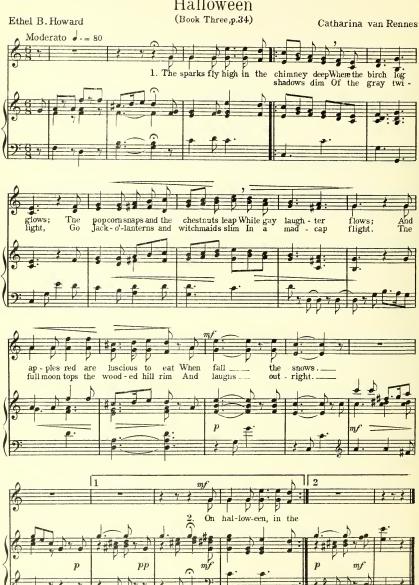


The Passing of Summer







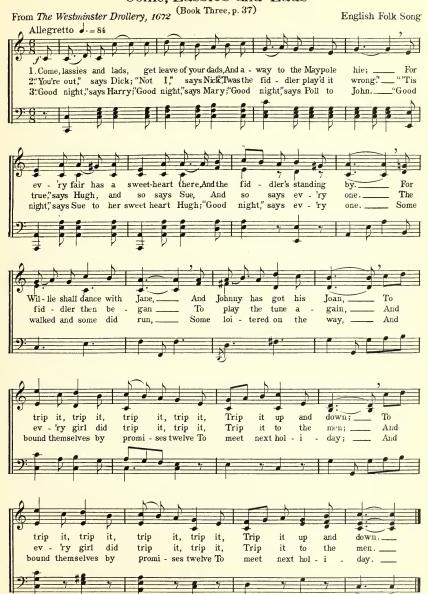




The Listening Woods

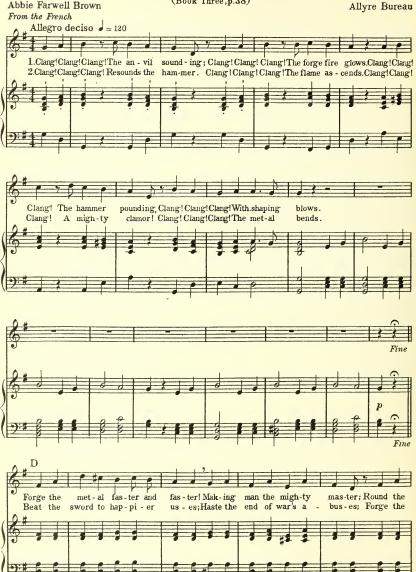


Come, Lassies and Lads



Clang! Clang! Clang!

(Book Three, p.38)





Naples

(Book Three,p. 40)

Italian Folk Song



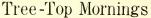


The Snowflakes

(Book Three, p. 41) Wilbur Weeks Neapolitan Song Allegretto . 84 When the fields the snow - flakes Are fall ing, fall the fields the snow - flakes Are fall ing. fall drif - ting, The dis-tant lands re - call watch them slow-ly ing; Where spic - y breez - es nev - er miss the springtime Or mer - ry birds a - call - ing. The si - lent snowflakes stray - ing Thro' orchards flow-er - la - den, A-mong the branches play - ing, Bring blow - ing Re - call the dis-tant coun-tries, Where fragrant winds are strow - ing The down the flow-er snow. When When o'er the fields the snow - flakes Are earth with blos - som snow. fall - ing, are fall - ing, My fan-cies are re-call - ing The land of blossom snow.

Ye Olden Christmas









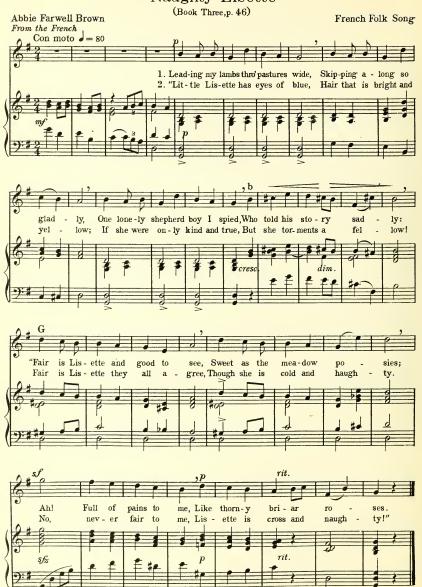


The Fisherman's Prayer





Naughty Lisette

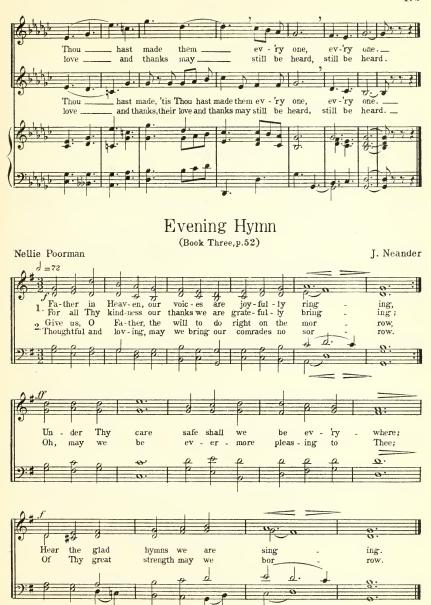


The Dance of the Fairies



A Hymn (Book Three,p. 48)





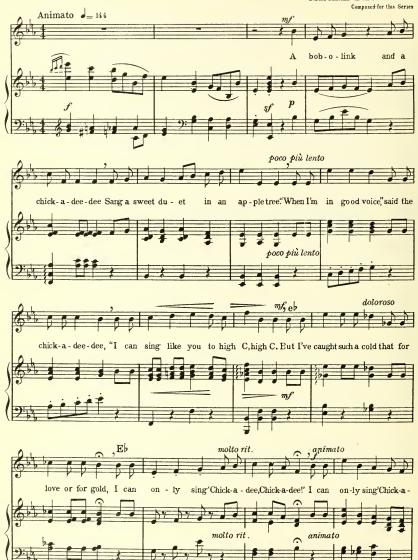




A Tree-Top Duet

(Book Three, p. 51)

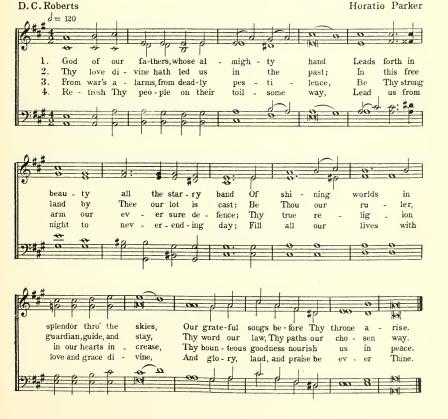
Marshall Bartholomew





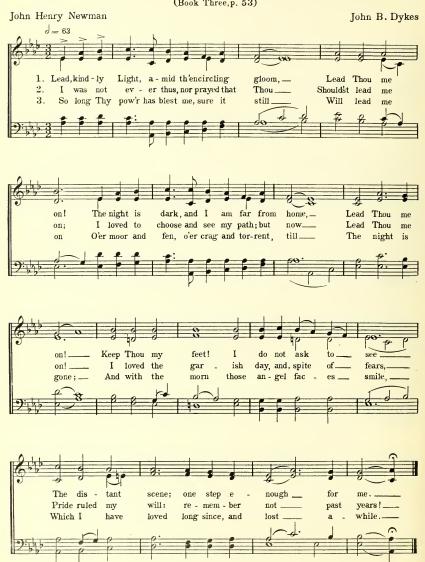
National Hymn

(Book Three, p. 52)



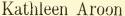
Lead, Kindly Light

(Book Three, p. 53)



Father and Friend

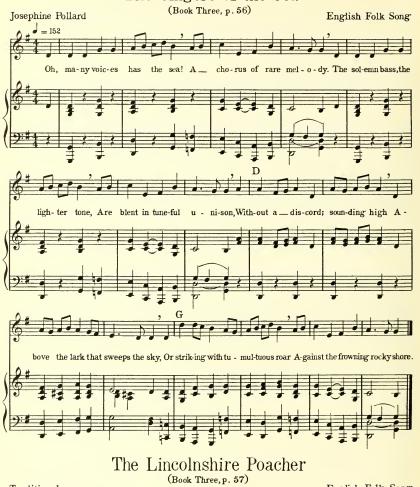


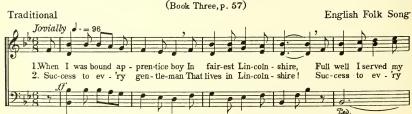


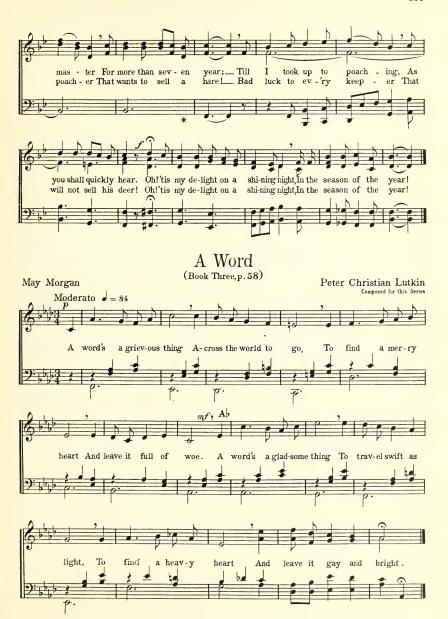




The Singers of the Sea







The Old Apple Tree







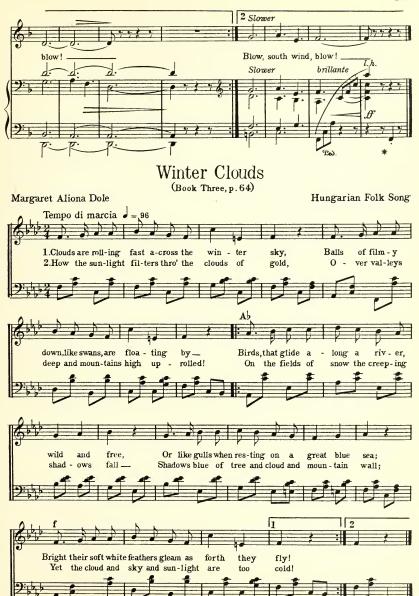






Song of the Winds













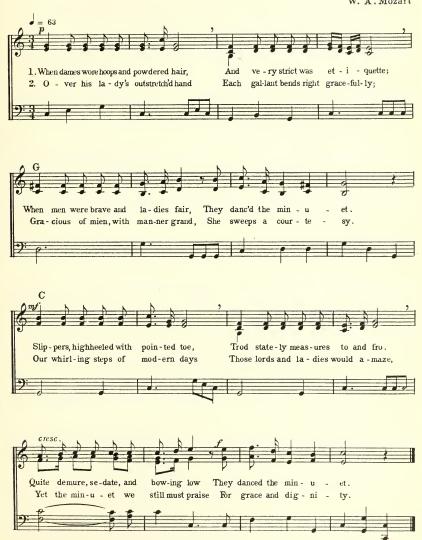




The Minuet

(Book Three, p. 88)

W. A. Mozart



Brave of Heart and Warriors Bold

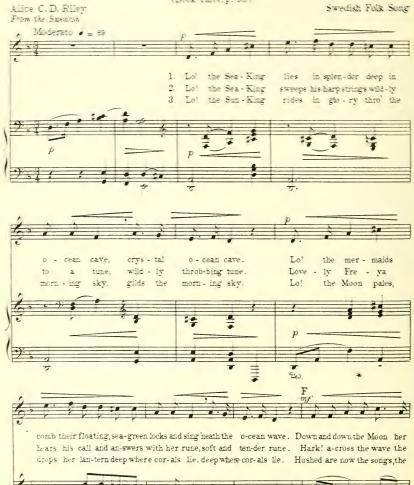
(Book Three, p. 88) Ancient Dalecarlian March Allegro Moderato = 80 1. Brave of heart and war - riors bold, Were the Swedes from time un - told; ma - nva Rings thro wood and thou-sand year val - lev clear; Youth - ful strength in ____ Breasts for hon-or____ ev - er warm, Pic - ture thou of __ wa - ters wild, Yet as tears of ___ mourn-ing mild. Blue eyes bright Dance with light, thy dear green For val - levs old. the rhyme Of Blend all hearts and lists each past time. With thy friend-ly, North! thou gi - ant ___ limb of earth. home - ly hearth! Swe-dish lore, Guard the songs of _ Love and sing them ev - er - more.

Bosnian Shepherd's Song

(Book Three,p. 89) Bosnian Folk Song Moderato = 72 1. Moun - tains bathed in morn - ing light; Lark's sweet lays to light 2. Maid, than Fair - er the sun brigh - ter far, than Come flocks, to work vite. flow mead cheeks Lips of morn - ing star; hon - ey, rose, shep Shall lov-ing herd lead. Come flocks, to your my well till light's close! Lips of hon - ey, flow mead Shall lov - ing well till your lead. cheeks rose, Fare ye daŷ light's close!

In Ocean Cave

(Book Three.p. 90)



200. * 200. *



Dream and Snowflake

(Book Three,p. 91)

William S. Lord

Maurice Moszkowski
Composed for this Series

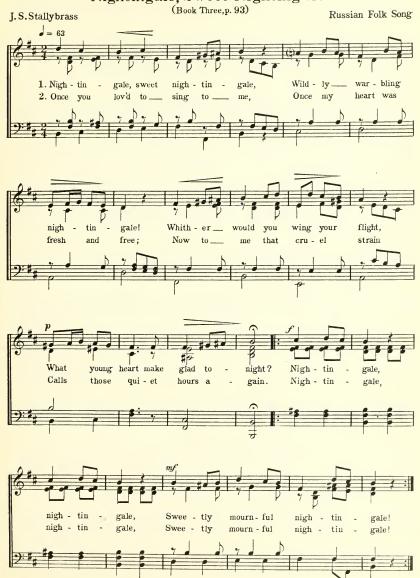




Sleep, My Child

(Book Three,p.92) Ann Underhill Old German Minnelied From the German Mässig langsam = 60 Now lit - tle child; close your eyes, my Sleep, sleep, and warm. The snow lies deep, the wind is wild, still and dream a tempo Till morn - ing's beam; Sleep from cold and storm. a tempo

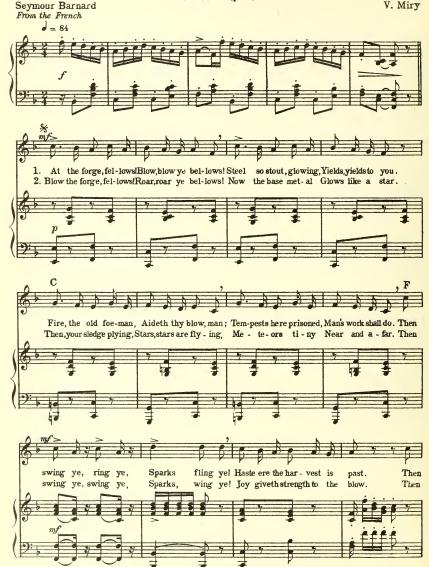
Nightingale, Sweet Nightingale

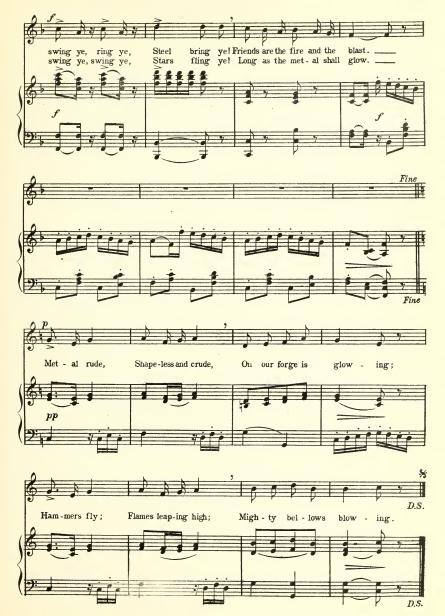


At the Forge

(Book Three,p.94)

V. Miry





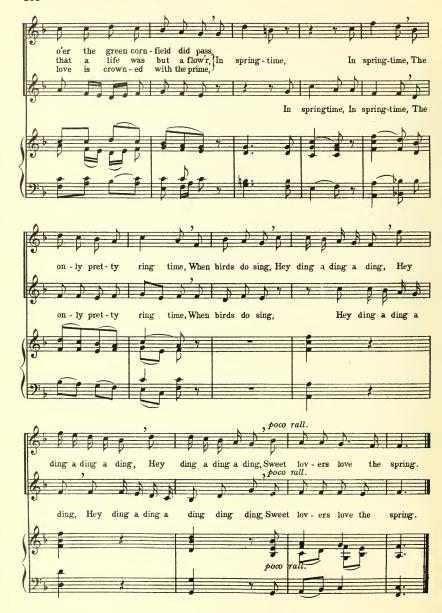
The Bird Catcher

206 (Book Three, p. 95) Virginia Baker From the German W. A. Mozart From The Magic Flute Allegretto J= 92 gay bird catch-er here am I. I lure the birds air, But some-thing else the birds from bush and tree. I can call them from the swee-tly whis-tle, Tweet, tweet, tweet! "And on swift wings they fly to me. wish I had a mag-ic net, So I could catch sweet children, too. By young and old thro'- out the land My name and fame a - like are known; The best and dear-est ones I'd choose And, if they kind-ly smiled at me, ľm al-ways hap-py, always gay, Be - cause the birds are give them sugar, sweet, to eat, And oh, how hap-py ľď



It Was A Lover and His Lass

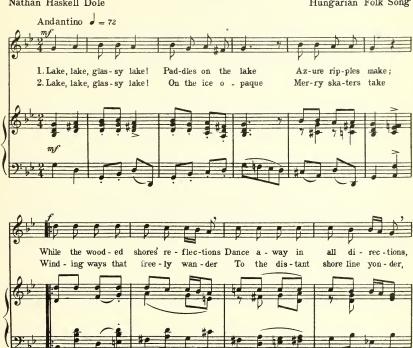




Glassy Lake (Book Three, p. 99)

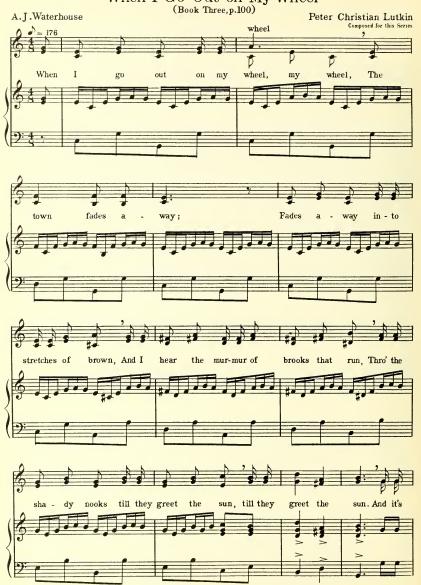
Nathan Haskell Dole

Hungarian Folk Song





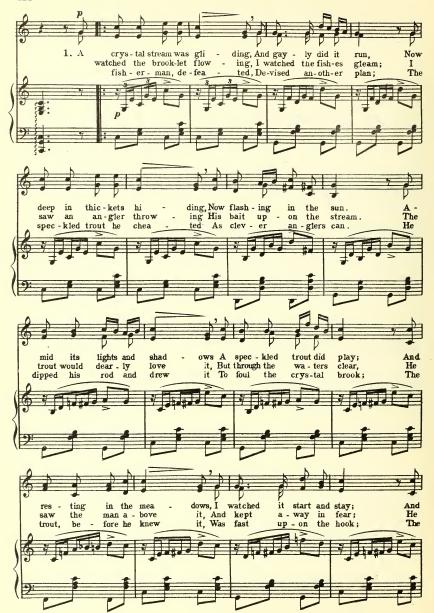
When I Go Out on My Wheel

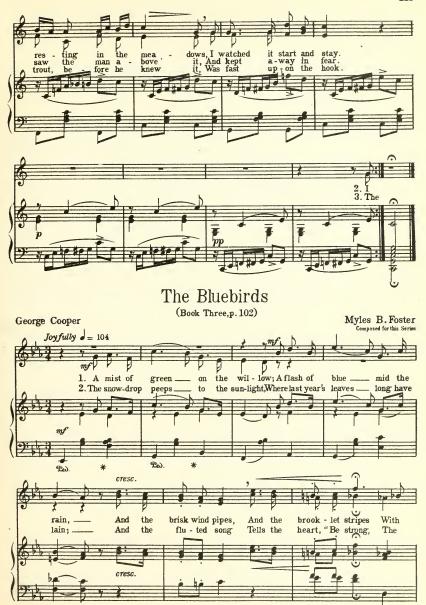










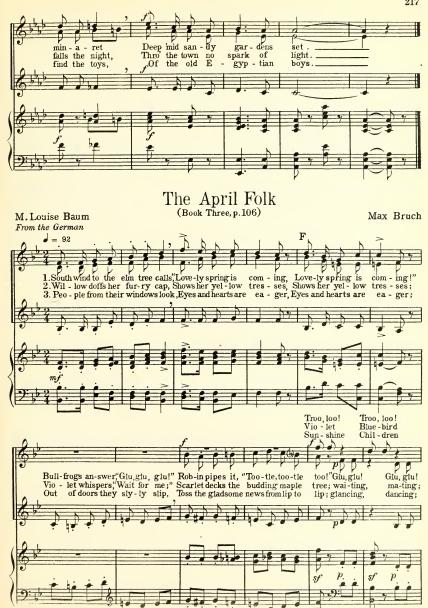






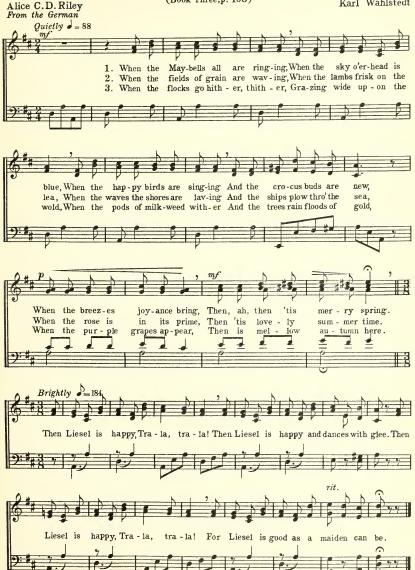
Travel







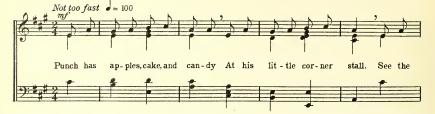
(Book Three, p. 108) Karl Wahlstedt





Abbie Farwell Brown
From the French

French Folk Song





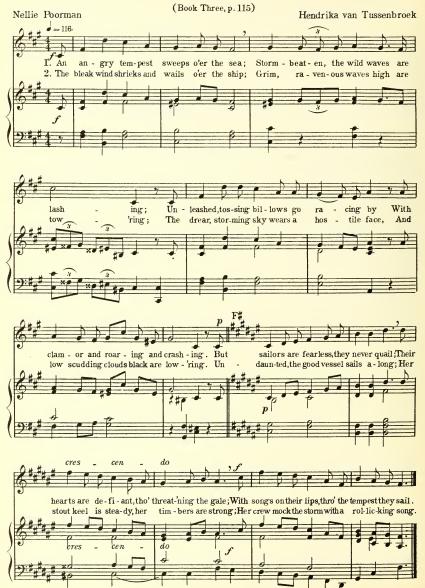


Robin Redbreast Told Me





A Sailor's Life





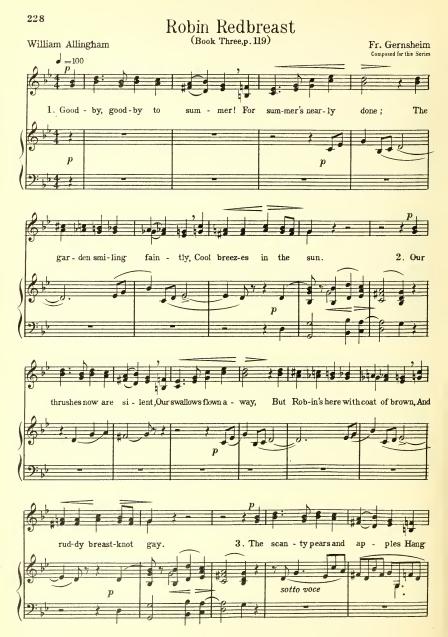


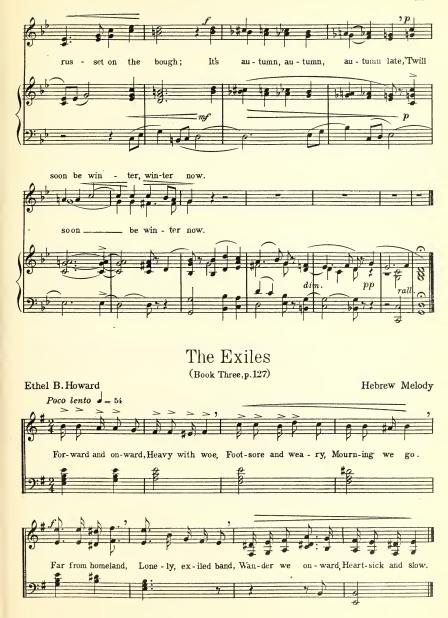


The Hillside







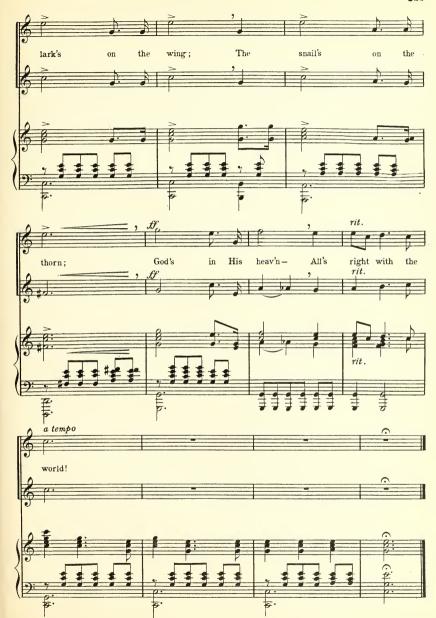






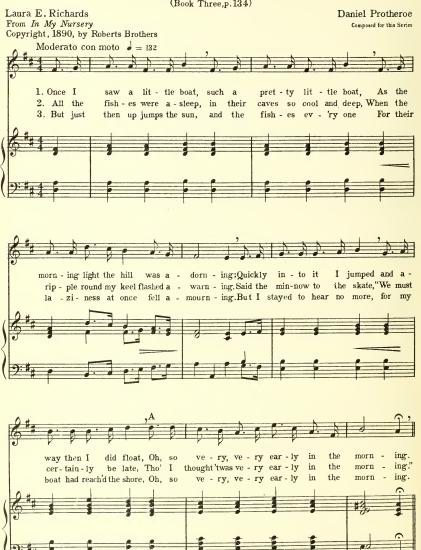




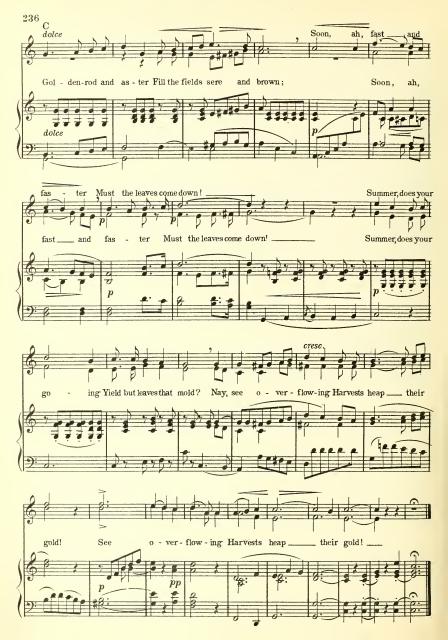


A Song for Hal

(Book Three,p.134)



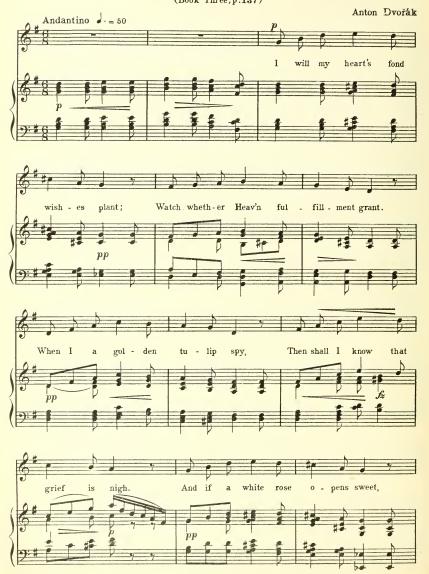




October Song

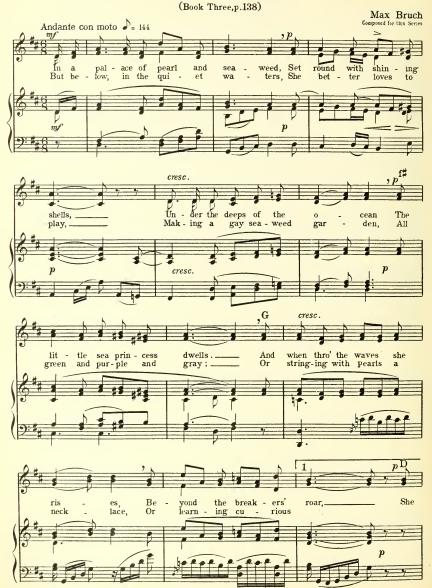


Flowery Omens (Book Three, p.137)





The Sea Princess



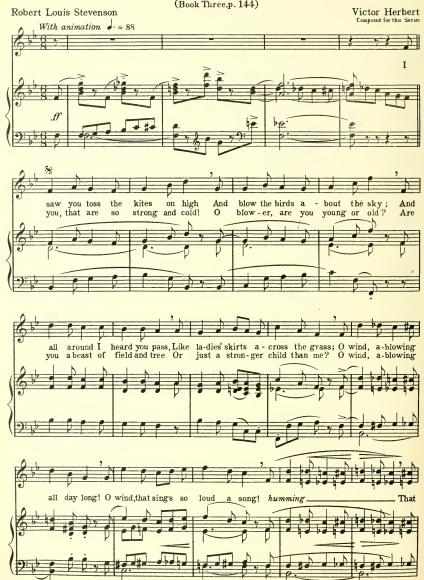


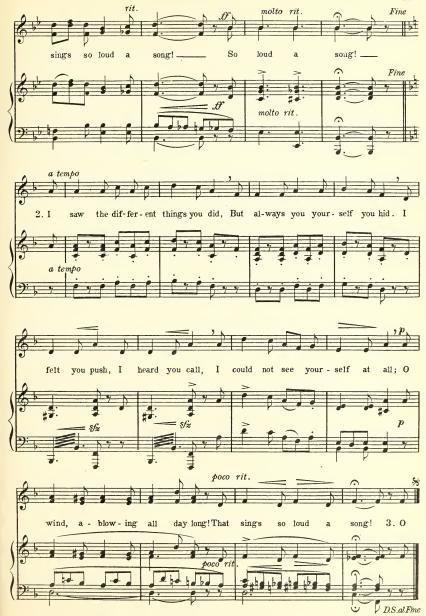
Summer's Good-by



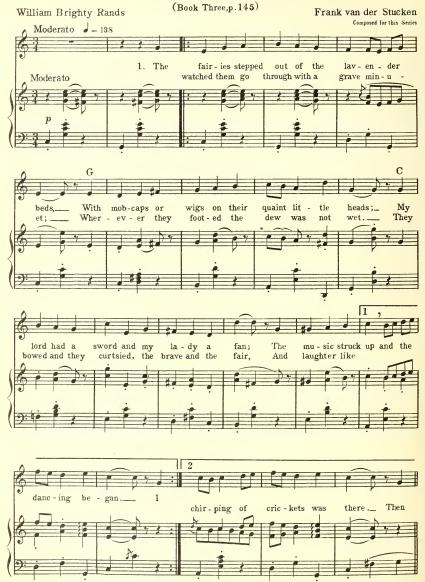


The Wind
(Book Three,p. 144)





The Lavender Beds





Harvest Slumber Song

(Book Three, p.147)

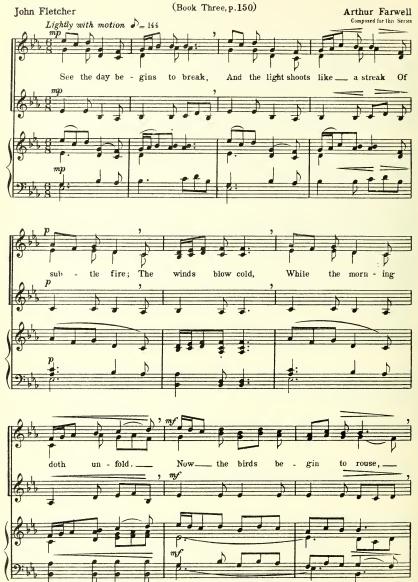




What I Love (Book Three, p.148)





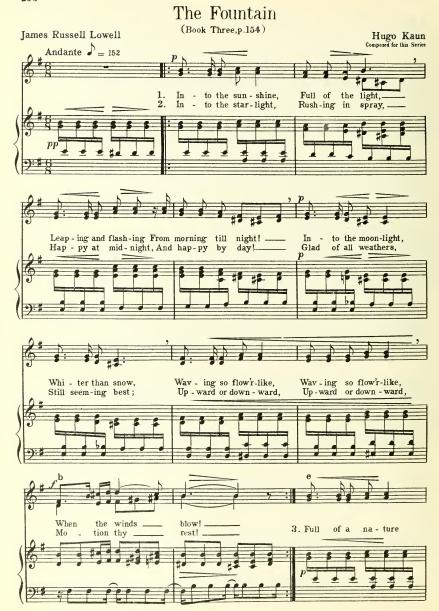




Beneath the Lilies (Book Three, p. 152)





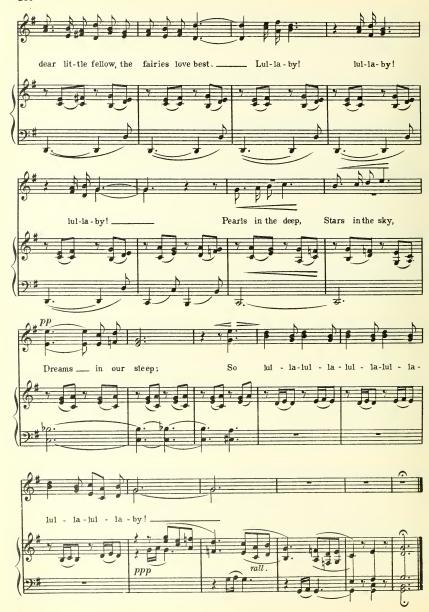




Lullaby (Book Three,p.156)







Dragon Flies

(Book Three,p.153) May Morgan Peter Christian Lutkin dra - gon flies, With wings a- quiv-er, ___ who knows where? They dart like gleams of







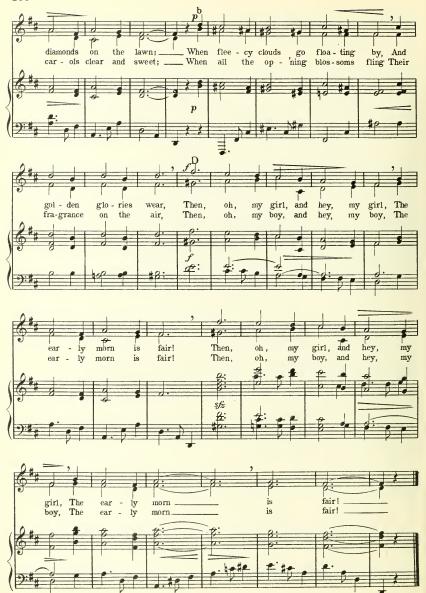




A Morning Song

(Book Three, p.169)

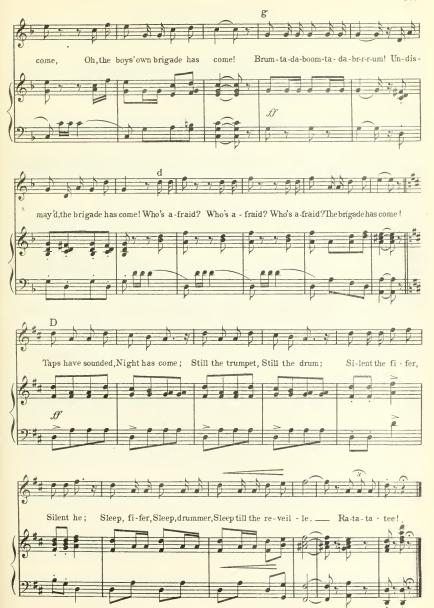




The Boys' Song

(Book Three, p.164) Seymour Barnard From the French Georges Bizet Allegro = 104 Chests thrown for -ward, Eyes to right; Peaceward, warward, March in might; Stout, stur-dy, Stea-dy we come; Now cor-rec-tly Ra-ta, the trumpet, B-r-r-um the drum! Heads e - rec-tly, Arms held down; Thro' the town. Guide right, here! Look to the line! soldiers, That was fine! Hie!





Come, Dance with Me





A Child's Fancy







Ladybird

(Book Three,p.163)



Greeting

(Book Three,p. 171)



Pouts and Smiles

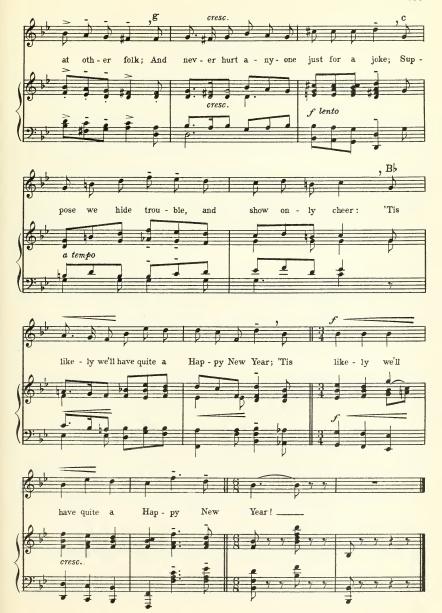
(Book Three, p. 173)



Lew.

A Suggestion for a Happy New Year





The Swing

(Book Three, p. 178) Robert Louis Stevenson Julius Röntgen Composed for this Series Animato . = 60 1. How do you like to go up in a swing? 2. Up in the air___ and o - ver the wall, look down on the gar - den green, How do you like to go up in Up in the air ___ and o - ver the Till I look down on the gar the air blue? so do think it wide, Riv - ers and trees ___ and Till I can see so Down on the roofs so brown: · Up in the air blue? swing? Up in the air Oh, I so do wall, Till I can see so wide, Riv - ers and brown; Up the green, Down the roofs in p



The Green World



The Joys of Summer

(Book Three, p. 185)

Miriam Clark Potter Catharina van Rennes From the Dutch . = 72 The flow'rs in the For then I may wan - der In out - of-door sum - mer, With beau-ti-ful days, . mea - dow, That sway as I pass, The fish in the riv - er, The sheep in the cresc. gol - den, The gar-den so fair; ___ The breeze comes to The bird as it hums; __ They wel-come the car - ols, The bee as it



Pes

In Life if Love We Know Not

CANON IN THE FOUTH EELOW

Friedrich V. Bodenstedt (Book Three,p. 181) Carl Reinecke Allegretto = 66 life In Les know not, 'Tis as vines where ten-drils grow vines where ten-drils life if love we know not,









He Shall Feed His Flock



Winter Longing

(Book Three, p. 184) Wilhelm Peterson-Berger Abbie Farwell Brown From the Swedish Semplice .= 69 1. py sum - mer days, rit. Leaf - y wood-land ways, Now for you my heart sigh - ing! ____ Spent a-mong the flow'rs, All too soon their beauty Ah, the flee-ting hours 2. In the ap-ple tree Swinging man are, 3. Yes, the spring is near; Soon she will be here, rit. mf



Come, Thou Almighty King





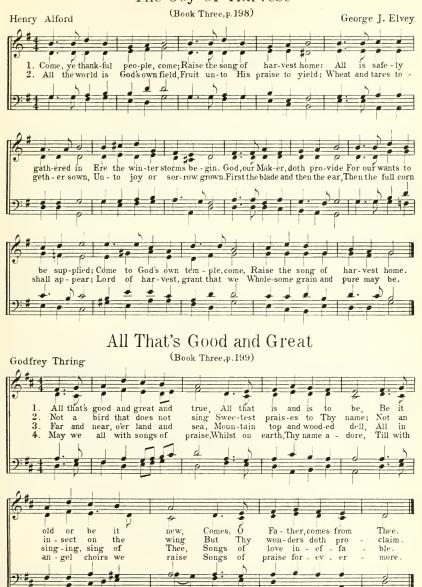


Portuguese Hymn

(ADESTE FIDELES)



The Joy of Harvest



Now with Creation's Morning Song



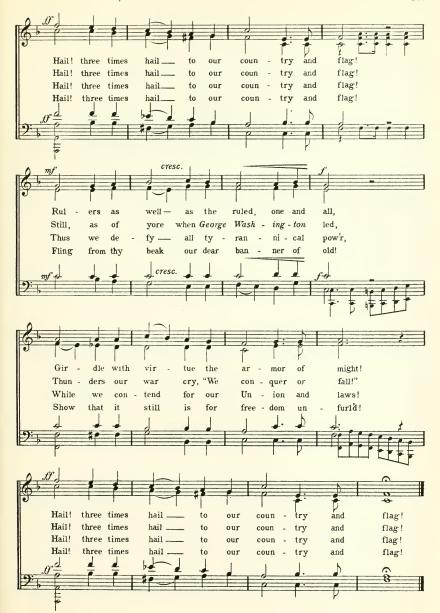


Praise to God, Immortal Praise

(Book Three, p. 201)



298 The American Hymn Matthias Keller Matthias Keller Maestoso 1. Speed our pub - lic, 0 ther high! 2. Fore most in bat - tle for dom to stand, 3. Faith ful and hon - est to friend and foe, to 4. Rise proud ea - gle, rise up to the clouds! up, Lead jus tice and right! us path ways We its call; rush arms when roused Will ing to die _ in hu man i ~ ty's cause, o'er this fair world! thv broad wings cresc. Ru1 as the ruled one and all. Still,of yore - when George Wash ing - ton led, as powr. Thus de all ty ran cal we our dear ban old! Fling_ from thv beakner of d1e with of might! the Thun ders our cry, "We con quer or fall!" war-While Un laws! con tend for our ion and furl'd! Show that still --for free dom un



The Star-Spangled Banner









GLOSSARY

Accelerando, accel. (It.) (ät-shěl-er-rän-dō). Accelerating the tempo.

Adagio (It.) (ä-dä-jio). Slow.

Allargando (It.) (ä-lär-gän-dō). Growing broader, i.e., slower and louder.

Allegretto (It.) (äl-lav-grět-tō). Diminutive of allegro, slower than allegro.

Allegro (It.) (äl-lay-grō). Quick, lively. Andante (It.) (an-dan-te). Literally, "walk-

ing." In leisurely tempo.

Andante con moto. Somewhat slowly, but with animation.

Andantino (It.) (än-dän-tē-nō). Diminutive of andante. Strictly speaking, faster than andante, although sometimes employed to indicate a slower movement.

Animato (It.) (än-ē-mā-tō). Animated, Animé (Fr.) (än-ē-mā).

Appassionata, appas. (It.) (äp-päs-sē-ōnā-tā). With intense emotion.

Assez (Fr.) (ăs-sāy). Enough, rather, somewhat.

Ben (It.) (ban). Well, good, very.

Brace. The two or more staves containing parts to be sounded together, also the vertical line connecting such staves.

Breath mark. A comma placed above the staff to indicate that a breath should be taken at that point.

Brio (It.) (brē-ō). Vigor.

Canon. A form of composition in which a melody, sung by one voice, is imitated exactly by one or more other voices, following at a time distance of one or two measures. The imitation may enter upon the same pitch, or at any interval above or below the first voice.

Calando (It.) (kä-län-do). Growing softer and slower.

Cantabile (It.) (kän-tā-bi-lě). In a singing style.

Canto (It.) (kān-to). Melody; the voice. Col, Coll (It.). With the.

Con (It.) (kon). With.

Crescendo, cresc., cres. (It.) (krě-shěn-dō). Increasing the power of the tone.

Da Capo, D. C. (It.) (dä kā-pō). From the beginning.

Dal Segno. See Segno.

Deciso (It.) (dā-tshē-sō). Boldly, decidedly. Diminuendo, dim. (It.) (dē-mē-noo-ĕn-dō) (_____). Diminishing the power of the tone.

Dolce (It.) (dol-tshě). Sweetly.

Doloroso (It.) (dō-lō-rō-zo). Dolorously. Double Flat (5). A character which, placed on a staff degree, indicates a pitch two half-steps lower than the degree indicates when not affected by a chromatic sign.

Double Sharp (X). A character which, placed on a staff degree, indicates a pitch two half-steps higher than the degree indicates when not affected by a chromatic sign.

E, Ed (It.). And.

Espressivo, espress. (It.) (ĕs-prĕs-sē-vō). With expression.

Espressione, espress. (It.) (ĕs-prĕs-sē-ōně). Expression, feeling.

Fine (It.) (fe-nav). The end.

Flat (?). A character which causes a staff degree to represent a pitch one half-step lower.

Forte, f. (It.) (főr-tě). Loud. Fortissimo, ff. (It.) (for-tis-si-mo). Very loud.

Fuoco (It.) (foo-ō-co). Fire.

Giocoso (It.) (jē-ō-kō-sō). Jocosely.

Grazia (It.) (grā-tsē-ä). Grace, elegance.

Grazioso (It.) (grā-tsē-ō-zō). Gracefully.

Hold (^). A sign indicating that the tone is to be sustained beyond its regular value. Interval. The pitch relationship of two tones.

Langsam (Ger.) (läng-säm). Slowly.

Largo (It.) (lär-gö). Slow. Larghetto (It.) (lär-gět-tō). Not quite as slow as largo. Legato (It.) (lě-gā-tō). Sustained, smoothly.

Leggiero, legg. (It.) (lĕd-jĕ-ā-rō). Light, nimble.

Lento (It.) (len-tō). Slow.

Ma (It.) (mä). But.

Ma non troppo (It.) (mä nön $tr\bar{o}p$ -pō). But not too much.

Maestoso (It.) (mä-ĕs-to-zō). Majestic. Marcato (It.) (mär-kä-tō). Emphasized.

Marcia (It.) (mär-tshē-ä). A march.

Mässig (Ger.) (mās-sig). Moderate.

Mässig langsam (Ger.). Moderately slow.
Mazurka. A lively Polish dance in triple rhythm. Tempo di Mazurka. In the

time of a Mazurka.

Metronome mark. A metronome is an instrument which ticks a given number of beats per minute. The mark "M.M.] = 100" indicates that the weight should be set at the point on the pendulum marked 100, and the instrument will then register one hundred ticks per minute.

Mezzo, m. (It.) (mět-sō). Half, medium. Mezzo forte, mf. Half loud. Mezzo piano, mp. Half soft.

Minor. See pages 67 and 73.

Minuetto (It.) (mē-noo-ĕt-tō). Minuet. A graceful dance in triple rhythm.

Moderato (It.) (mŏd-ĕ-rā-tō). In moderate tempo.

Modulation. See pages 78 and 114.

Molto (It.) (mōl-tō). Much.

Morendo (It.) (mō-ren-dō). Dying away.
Moto (It.) (mō-tō). Motion. Con moto, with motion, quickly.

Natural (sometimes called "cancel") (*).

A character used to contradict a sharp or a flat.

Non (It.). Not.

little by little.

Patetico (It.) (pä-tě-tē-kō). Pathetic.

Pedale, ped. (It.). The pedal of the pianoforte. Con pedale, or con ped. indicates that the pedals are to be used. The sign Ped. means that the right-hand pedal is to be pressed by the foot, and at the sign * the pedal is to be released.

Perdendosi (It.) (pār-den-dō-zē). Gradually decreasing in tone and time.

Pesante (It.) (pě-zān-tě). Ponderous.

Piano, p. (It.) (pē-ā-nō). Soft. Pianissimo, pp. (It.) (pē-ān-īs-sī-mō). Very soft.

Più (It.) (pē-oo). More. Più lento, more slowly. Più vivo, more quickly.

Pochiso (It.) ($p\bar{o}$ - $k\bar{e}$ - $s\bar{o}$). A very little. Poco (It.) ($p\bar{o}$ - $k\bar{o}$). Little. Poco a poco,

Presto (It.) (prěs-tō). Very quickly.

Rallentando, rall. (It.) (räl-lěn-tän-dō). Becoming slower.

Ritardando, ritard., rit. (It.) (rĭ-tär-dān-dō). Gradually becoming slower.

Ritenuto (It.) (rē-tě-noo-tō). Held back.

Round. A species of canon in the unison or octave, in two or more parts, the performers singing each part in succession.

Scherzando (It.) (skěr-tsän-dō). Playful. Segno (It.) (sěn-yo). A sign (¡S:). Dal

Segno, D. S., return to the sign. Semplice (It.) (sěm-plē-tshě). Simply.

Sempre (It.) (sem-pre). Continually.

Sforzando, sfz., sf. (It.) (sfŏr-tsān-dō). Accented.

Sharp (*). A character which causes a staff degree to represent a pitch one halfstep higher.

Simile (It.) (sē-mē-lě). Similarly.

Slur. In vocal music, a curved line connecting two or more notes, indicating that they are to be sung to one syllable.

Sostenuto (It.) (sōs-tĕ-noo-tō). Sustained. Sotto voce (It.) (sōt-tō vō-tshĕ). In an undertone.

Spirito (It.) $(sp\bar{e}-r\bar{1}-t\bar{0})$. Spirit, energy. Staccato (It.) $(st\bar{a}k-k\bar{a}-t\bar{0})$. Detached.

Stringendo, string. (It.) (strēn-gĕn-dō). Hastening or crowding the tempo.

Swell (_____). Increasing the volume of sound.

Symphony. A composition of several contrasting movements, for full orchestra.

Tempo (It.) (tem-pō). Literally, "time."
The rate of speed with which the natural accents in music follow each other. A tempo, in time. Tempo di Minuetto, in the time of the Minuet. Tempo di Marcia, in the time of the March. Tempo di Valse, in the time of the Waltz. Tenuto, ten. (It.) (tā-noo-tō). Sustained.

Theme. A theme in music is a complete musical idea from which an extended com-

position may be developed.

Tie. A curved line connecting two notes of the same pitch, indicating a tone the length of their combined values.

Tranquillo (It.) (tran-quel-lo). Tranquilly.

Troppo (It.) (trō-pō). Too much.

Valse (Fr.) (väls). A waltz.

Vivace (It.) (vē-vā-tshě). Vivaciously.

Vivo (It.) (vē-vo). Lively, brisk.

BIOGRAPHICAL NOTES ON THE COMPOSERS REPRESENTED IN BOOK THREE

Abt, Franz (äbt) (1819–1885). Famous German song composer and conductor.

Bantock, Granville (1868–). English composer of orchestral and choral works.

Bartholomew, Marshall. American composer and teacher.

Bartlett, Homer N. (1845-). American pianist, organist, and composer of piano music, cantatas, church music, songs, etc.

Beach, Mrs. H. H. A. (1867-). American composer of songs, piano works, orchestral and choral music.

Beethoven, Ludwig van (bā-tō-ven) (1770–1827). German composer of the first rank. His compositions include many symphonies, piano works, chamber music, songs, and church music.

Benedict, Jules (1804–1885). English opera conductor and composer.

Bizet, Georges (bē-zā) (1838-1875). Celebrated French composer of operas and orchestral music. The opera "Carmen" is his most noted work.

BLISS, PAUL. American editor and composer.

Brockway, Howard A. (1870-). American pianist and composer.

Bruch, Max (brük) (1836-). Eminent German dramatic, choral, and instrumental composer and pianist.

Carey, Henry (1685–1743). English composer of ballads and ballad-operas.

Chadwick, George W. (1854-). Eminent American orchestral and choral composer, and conductor.

Clough-Leighter, Henry (cluf-lī-ter) (1874–). American musical editor and composer.

Danhauser, Adolphe (1835–1896). French composer of music for schools.

D'INDY, VINCENT (dan-di) (1851-). Celebrated French composer of symphonies and other music for orchestra.

DE GIARDINI, FELICE (zhiar-dē-nǐ) (1716–1796). Italian composer of operas, and music for string quartets and violin.

DE KOVEN, REGINALD (1859-). American opera and song composer.

DÜRNER, JULIUS (1810–1859). German composer; studied under Mendelssohn. Taught music in Edinburgh for many years.

Dvořák, Anton (or Antonin) (dvor-zhäk) (1841–1904). Famous Bohemian composer of operas and symphonies. Several years of life in America inspired him to the composition of the symphony "From the New World."

Dykes, John Bacchus (1823–1876). Famous English composer of hymns.

Elgar, Sir Edward (1857-). Distinguished English composer of symphonies and other orchestral works, oratorios, cantatas, songs, etc.

ELVEY, George J. (1816-1893). English oratorio and church composer.

Farwell. Arthur (1872-). American composer and authority on Indian music

Flemming, Friedrich Ferdinand (1778–1813). German physician. Composed several excellent male choruses, the best known being "Integer Vitae."

FOOTE, Arthur William (1853-). American pianist and composer of orehestral, choral, and church music.

Foster, Myles B. (1851-). English composer of cantatas and church music.

Franz, Robert (fräntz) (1815–1892). One of the most celebrated of German song composers and musical scholars.

Ganz, Rudolph (gäns) (1877-). Swiss pianist and composer.

Gaul, Harvey B. American composer of organ music and part songs, also cantatas and operettas for children.

Gernsheim, Friedrich (garns-him) (1839-). German composer of orchestral works, chamber music, songs, etc.

Gersbach, Joseph (gãrs-bäch) (1787–1830). German teacher and composer of public school songs.

Gluck, Christoph Wilibald von (glook) (1714–1787). Renowned dramatic composer, one of the greatest in the history of opera.

Hammond, William G. American composer of songs, cantatas, and church music.

Handel, George Frederick (1685–1759). German composer who lived most of his life in England. He composed many operas and instrumental works of all kinds. He was the greatest oratorio composer of all time, his most celebrated oratorio being "The Messiah."

Haydn, Franz Joseffi (hīdn) (1732–1809). Austrian composer of the first rank. Many symphonies, string quartets and other chamber music; operas and church music; also oratorios, including the famous "Creation."

HAYES, DR. WILLIAM (1706-1777). English organist and composer of glees, part songs, anthems, etc.

Herbeck, Johann Franz (hãr-beek) (1831–1877). Austrian musical director and composer.

HERBERT, VICTOR (1859-). Born in Ireland and educated in Germany. Has lived in the United States since 1886. Orchestral conductor and composer of many orchestral works, operas, operatas, songs, etc.

Humperdinck, Engelbert (hoom-pär-dinck) (1854–). Celebrated German operatie and instrumental composer.

Kaun, Hugo (kown) (1863-). German orchestral and operatic composer.

Keller, Matthias (1818–1875). Born and educated in Germany, but lived most of his life in America. Best known as the composer of the patriotic hymn "Speed our Republic."

Kjerulf, Halfdan (kye-rulf) (1818–1868). Celebrated Norwegian composer of songs and piano music.

Kocher, Conrad (1786–1872). German composer and music director.

KROEGER, E. R. (kre-ger) (1862-). American pianist, teacher, and composer for piano, orchestra, string quartet, etc.

Lang, Margaret Ruthven (1867-). American composer of songs, cantatas, and piano music.

LUTKIN, PETER CHRISTIAN (1858-). American musician, teacher, conductor, and composer of church music.

Madsen, Th. Scandinavian composer of the nineteenth century.

Mason, Lowell (1792–1872). American teacher and composer. He is called the "father of public school music" in the United States.

Meister, C. (1818–1881). German composer.

Mendelssohn-Bartholdy, Felix (men-del-son bar-tol-dy) (1809–1847). German composer of high rank. He wrote many symphonies, overtures and other orchestral works, the famous oratorios "Elijah" and "St. Paul," and many sacred and secular cantatas, part songs, duets, string quartets and other chamber music, organ sonatas, etc.

MIESSNER, W. Otto. American teacher of school music and composer of orchestral and choral works, and songs. His songs and cantatas for children are especially well known.

Morley, Thomas (1557–1604). Celebrated English contrapuntist and composer of music of his period, harpsichord music, songs, madrigals, etc.

Moszkowski, Moritz (mos-kof-ski) (1854–). Celebrated Polish pianist and composer in all forms of music.

Mozart, Wolfgang Amadeus (*mōt*-sart) (1756–1791). German composer of the first rank. Many symphonies, string quartets and other chamber music; many operas, also songs and music for the church.

Neander, Joachim (1650–1680). German theologian and hymn writer.

Parker, Horatio William (1863–). American composer of choral and orchestra music. Has written many oratorios and cantatas, both sacred and secular. Also many anthems, organ works, and chamber music. Two grand operas.

PROTHEROE, DANIEL. Born in Wales but came to this country when twenty years old. Choral conductor, organist, and composer of songs and cantatas.

Reading, John (-1692). English organist and composer.

Reinecke, Carl (77-nek-ĕ) (1824-1910). Celebrated German pianist, conductor, and composer. Composed music in all forms, instrumental and vocal.

RÖNTGEN, JULIUS (rent-gen) (1855-). German composer and conductor.

Rossini, Gioachino (ros-sē-nǐ) (1792–1868). One of the greatest of Italian opera composers.

Rummel, Walter Morse. Contemporary American composer of the modern school.

Salter, Mary Turner (1856-). American song composer.

Schmid, Ernst. German school teacher, conductor, editor, and composer.

Schroeder, Albert (1829-1885). Prussian composer; at one time court music director.

Schubert, Franz (1797–1828). German composer of the first rank. Composer of many songs, piano pieces, orchestral works, and chamber music.

Schumann, Georg (shoo-män) (1866-). German concert-pianist and composer of symphonies and choral music.

Schumann, Robert (shoo-män) (1810–1856). A leading German romantic composer. Wrote four symphonies for orchestra, but is especially celebrated for his piano music and art songs.

Sibelius, Jean (si-bā-lius) (1865-). The greatest of Finnish composers.

Smith, John Stafford (1750–1836). English organist and composer.

STANFORD, CHARLES VILLIERS (1852-). Distinguished Irish composer of orchestral works, operas, cantatas, and church music.

STRADELLA, ALESSANDRO (strä-del-la) (1645–1681). Famous Italian opera and oratorio composer of the seventeenth century.

TSCHAIKOWSKY, PETER I. (chī-kof-ski) (1840–1893). Most distinguished of Russian composers, especially for orchestra.

VAN RENNES, CATHARINA (1858-). Dutch composer of children's songs.

VAN TUSSENBROEK, HENDRIKA. Contemporary Dutch composer.

van der Stucken, Frank (van-der-stoo-ken) (1858-). American conductor and composer

Wagner, Richard (wāg-ner) (1813–1883). German dramatic composer of the first rank. The greatest and most original dramatic composer of all times.

Webbe, Samuel (1740-1826). English composer of glees and anthems.

Weber, C. M. von (vā-ber) (1786–1826). The founder of the German romantic school of opera. Composed operas, orchestral and church music, songs, and piano music.

Weidig, Adolf (1867). Born and educated in Germany, but has lived in America for many years. Harmonist and composer of orchestral works.

West, John E. (1863-). English composer of church music, organ and orchestral works, and cantatas.

Wolf-Ferrari, Ermanno (völf-fer-rä-rē) (1876–). German-Italian operatic composer of the modern school.

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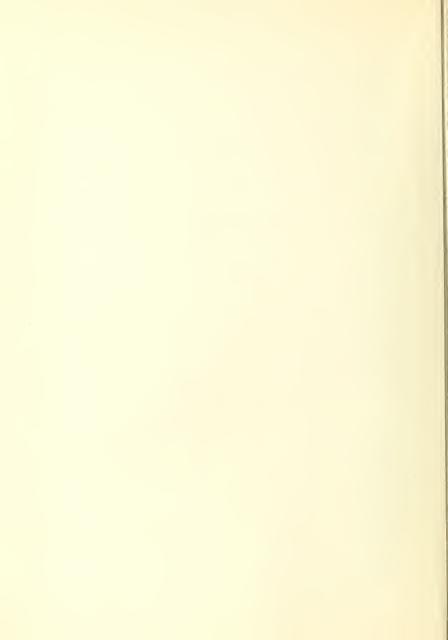
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* Composed for The Progressive Music Series.

NOTE

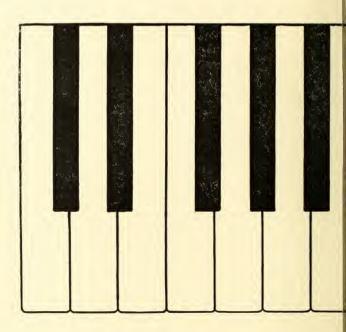
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KEYBOARD (TWO OCTAVES)



